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COMPLETE

BALL-ROOM HAND BOOK

CONTAINING UPWARDS OF

INCLUDING ALL THE LATEST AND MOST FASHIONABLE

WALTZ, POLKA,
MAZURKA,
SCHOTTISCHE,
GALLOPADE,
COMMON
AND
POLKA REDOWA,
QUADRILLES,
COTILLONS,
VARSOVIANNA,
GORLITZA,
MADRILLIANNE.

ELSTERKA
ESPAGNOLE.
TWO, THREE, A
FIVE STEP WALTZ
ETC. ETC.
ALSO, COMMON
WALTZ AND POL
CONTRA DANCES
MAY DAY,
CHRISTMAS, AN
NEW YEARS'
DANCES.

Full Explanations, and every variety of the latest and most approved Figures; al
Calls for the different Changes, and Rules on

THE

ETIQUETTE OF DANCING, ETC.

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ASSISTED BY SEVERAL EMINENT PROFESSORS OF DANCING

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HOWE'S

COMPLETE

BALL-ROOM HAND BOOK:

CONTAINING UPWARDS OF

THREE HUNDRED DANCES,

INCLUDING ALL THE LATEST AND MOST FASHIONABLE DANCES,

WALTZ, POLKA, MAZURKA, SCHOTTISCHE, GALLOPADE, COMMON, AND POLKA REDOWA QUADRILLES OR COTILLONS; VARSOVIANNA, SORLITZA, MADRILLIANNE,

ELETEZKA ESPAGNOLE, TWO, THREE AND FIVE STEP WALTZES, &C., &C. ALSO, COMMON WALTZ AND POLKA CONTRA DANCES, MAY-DAY, CHRISTMAS AND NEW-YEAR'S DANCES.

WITH ELEGANT ILLUSTRATIONS,

And full explanation and every variety of the latest and most approved figures, and calls for the different changes, and rules on

DEPORTMENT AND THE TOILET,

AND THE

ETIQUETTE OF DANCING

BY ELIAS HOWE,

ASSISTED BY SEVERAL EMINENT PROFESSORS OF DANCING.

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Rare
1858 u

PREFACE.

The Author of this work has received much valuable assistance from J. H. WHITE, Prompter of the Germania Quadrille Band, and also from J. B. BROWN, P. SULLIVAN, and C. M. BROWN, Professors of Dancing and others, to all of whom he returns thanks.

Entered according to the act of Congress, in the year 1858, by
ELIAS HOWE,
in the Clerk's Office of the District Court of the District of Massachusetts.

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41 Congress Street, Boston.

THE BALL-ROOM.

There is no scene in which pleasure reigns more triumphantly than in the ball-room. The assemblage of fashion, of beauty, of elegance, and taste. The music rising with its voluptuous swell, the elegant attitudes and airy evolutions of graceful forms, the mirth in every step, unite to give to the spirits a buoyancy, to the heart a gayety, and to the passions a warmth, unequalled by any other species of amusement. Behold! that fair form, whose beauty, elegance, and grace render her the admiring object of attention to every eye; what a vigorous principle and amiable heart she must possess, to soften and subdue the feelings by that humility, modesty, and meekness, which furnish the sex with its brightest ornaments and most durable attractions.

The following hints on BALL-ROOM ETIQUETTE may be of use to persons unacquainted with dancing, or who have not been accustomed to attending balls with ladies. In calling for the lady you have invited, be punctual at the hour appointed; if you order a carriage hand her in first, and sit opposite to her unless she requests you to change your position. In leaving the carriage you will precede the lady and assist her in descending, you will then conduct her to the ladies' dressing-room, leaving her in charge of the maid, while you go to the gentlemen's apartments to divest yourself of overcoat, hat, and boots, adjust your toilet, draw on your gloves, (white or colored). The lady in the meantime, after arranging her dress, retires to the ladies' sitting-room, or awaits your arrival at the door of the dressing-room, according as the apartments may be arranged. Your first duty is to procure a programme for your partner, and introduce your friends, who place their names on her card for the dances engaged. You should always dance first, with your own partner, afterwards you may exchange partners with a friend or dance again with her, should she not be engaged. The floor-managers give the order to the orchestra to commence, and who also take the lead in entering the ball-room. You either join in the promenade, or conduct your lady to a seat. Before taking your place in the set, await the signal from the managers or the call of the trumpet. Avoid rushing for places, which we regret to say is so prevalent in our public ball-rooms of the present day; such conduct is offensive to good breeding and derogatory to all rules of politeness, and if persisted in will tend materially to injure the character of such reünions, in the estimation of the enlightened and refined portion of our community, who take a pleasure in the enjoyment of this delightful accomplishment. In taking your position in the set, you ought to take the side, unless you are well acquainted with the figure, as you will have an opportunity of observ-

ing the head couple's movements, before it comes to your turn to commence. *The head* of the sets of Quadrilles or Cotillon is that in which the top couples take their places, being always next to the top of the hall, which you may ascertain on inquiring of the managers. *The head* of country dances which are danced in lines, the ladies opposite the gentlemen, may be ascertained by giving left hand to your ladies right, so as to have her at your left side, the head of the line is behind you at the same time you are facing *down the centre.* While dancing, pay particular attention to the figures, as your carelessness may be a cause of embarrassment to others. Country dances most always require two couples to go through the figure; where all are perfectly acquainted with the dance, they can continue the figure without leaving a neutral couple, otherwise it would be more convenient for the couples who follow, to let the head couple pass down three couples before commencing.

There are a variety of country dances, in which the couples take their places, the same as in the first four in cotillons, and which may be danced in circles round the hall, or in lines formed the length of the hall. In taking your position in a quadrille, cotillon, or country lance, do not on any account leave your place, until the dance is ended. There is sometimes exhibited a laudable desire on the part of the gentleman to render himself agreeable, by procuring a seat for his lady in the interim of repose. Should all the cavaliers be equally desirous of administering to the comfort of their fair partners, during a momentary respite, what a ludicrous scene it would present. If the lady feels too fatigued to keep her place, the better way would be, to lead her to a seat, and then notify the managers, in case you cannot procure another couple to take your place. *It often happens,* that for want of knowing how the sets are numbered, *a mistake* may arise as to which of the side couples ought to take the lead, which may be easily ascertained, by observing that the first couple is at the head of the set, and the third couple to their right, so that in forward two, it is the third lady, and last gentleman, who perform the figure, immediately on the conclusion of the same, by the first four.

In dancing, let your steps be few, but well and easily performed, the feet should be raised but very little from the ground, the motions of the body should be easy and natural, prefering to lead your partner gracefully through the figure, than by exhibiting your agility by a vigorous display of your muscles, in the performance of an entre chats or a pigeons wing, which may do very well for a hornpipe, but would be quite out of place in a Quadrille or Cotillon. *Attention* should be particularly paid to giving the hands in a proper manner, to the avoiding of affectation in doing so, to keeping the united hands at a height suited to both parties, to shunning the slightest grasping or weighing upon the hands of another, to avoid twisting your partner

round several times in the same place with hands crossed, instead of turning once round with both hands apart. At the conclusion of the dance conduct your partner to her seat, and pay her that attention which will be most likely to anticipate her wants; she may require her shawl, fan, or refreshments, these you may suggest without being improperly assiduous. *Neither in the ball room*, or in any other public place, be too ready to take offence. If an intentional insult should be offered, the presence of ladies should make your notice so slight, that none but the aggressor should be aware of it; a contrary line of conduct will not add to your reputation for courage or gallantry, a well bred lady will not thank you for making her a spectacle in a public room, a man of true courage will disguise his sentiments on such an occasion, and seek a proper time for explanation, rather than disturb the harmony of the company by an immediate exhibition of force in repelling the insult. *If a lady* should decline to dance with you, and afterwards dance with another gentleman, do not notice it; there may be many reasons too delicate to be inquired into which may have influenced her actions, personal preference and the various emotions of the heart, will furnish abundant cause for her decision, therefore do not insist upon the fulfillment to the letter of established regulations; if by indecorous conduct you thwarted her wishes, she would look upon you as a boor, whereas by a judicious blindness, you may probably secure her respect. Recollect the desire of imparting pleasure especially to the fair sex, is one of the essential qualifications of a gentleman.

When dancing with a lady to whom you are a stranger, be cautious in your conversation, not to attempt too much without at the same time being anti-social, trifling incidents may occur during the dance, which will afford a sufficient pretext for an agreeable remark. When the music ends, you bow to your partner, present your right arm, and lead her to her seat: should it happen to be occupied, you will politely ask her to what part of the hall she would like to be conducted; you also bow, as she takes her seat; you are not at liberty to sit by her side, unless you are on terms of intimacy. *Should you wish* to dance with a lady with whom you are not acquainted, apply first to your friends, should you have any present, who may be successful in procuring for you the desired introduction. If not, make application to one of the floor managers, who will introduce you, should he be intimate with her, otherwise he may not present you without first demanding the consent of the lady. *When introduced to a lady*, be particular how you ask her to dance, and the manner in which you bow to her, and also of requesting to see her card; ladies are susceptible of first impressions, and it depends a good deal upon the manner of presenting yourself, whether they are agreeable or not: nothing prepossesses one in another's favor so much, as a pleasing exterior and agreeable manner. *Should a gentleman* after being intro-

duced to a lady, not know any better than ask her to dance, by saying, will you dance with me, and in presenting his arm poke his elbow into her face, before she has time to rise up, and in conducting her swing his body to and fro, not knowing how to keep the step, his arm on which the lady leans, is kept so loose that her hand is continually slipping, finally when he attempts to dance, his want of ear for the time, and ungainly movements, renders it a painful toil to his partner, in the very place where she most anticipates the fullest enjoyment.

It would be much more polite, to decline dancing altogether, regretting your inability to take part in so agreeable an amusement, than by too great a condescension to be obliging, attempt that which you would be only sure to mar.

In requesting a lady to dance, you stand at a proper distance, bend the body gracefully, accompanied by a slight motion of the right hand in front, you look at her with complaisance, and respectfully say, will you do me the honor to dance with me, or shall I have the pleasure of dancing with you, will you be pleased, or will you favor me with your hand for this or the next dance, remaining in the position you have assumed, until the lady signifies her intention, by saying, with pleasure sir, or I regret I am engaged sir, you then may request to see her card, or to be pleased to name the dance for which she is not engaged, and after having made the necessary arrangements you politely bow, and withdraw. *Should* there not be as many gentleman as ladies present, two ladies may be permitted to dance together, in order to fill up a set, or two gentlemen, should there be a want of ladies. But it would not be proper for ladies to refuse to dance with gentlemen, and afterwards dance together, or for gentlemen, after having refused to be introduced to ladies. *There* may be frequently seen in a ball room, young gentlemen so very *particular and over-nice*, that they consider it a remarkable condescension to dance with a lady, unless she happens to be very pretty and interesting. Those young *exquisites* rarely bring ladies with them, and are constantly boring their friends and the floor managers to be introduced to the best dancers, and the handsomest young ladies, they may happen to see in the room.

If a dispute should occur in a ball room, which arises more frequently through carelessness or inattention to the simplest rules of etiquette than from any other cause, application should be made to the managers, whose decision should be abided by. *It often* happens that a couple may stand too far from their vis-a-vis, or even turn their backs to them, and engage in conversation with those in another set. In the mean time a couple take their position in the set, not knowing that it was previously engaged, as soon as the music commences, the first couple claim their right of precedence, and thus by their carelessness, a dispute arises as to places, which might have been easily

avoided, by being more attentive to the rules necessary to be observed on such occasions.

In taking your place in a set, be sure to secure a vis-a-vis, as you will by that means avoid being left alone, or under the necessity of removing to another set.

Avoid changing from one set to another, it may serve your purpose for the time, but will not add to your character for politeness.

You ought not to engage a lady, for more than four dances during the evening, as it may deprive her of the pleasure of dancing with those of her friends who may arrive at a later hour; besides much familiarity is out of place in a ball room.

Every lady should desist from dancing the moment she feels fatigued, or any difficulty in breathing, for it no longer affords either charm or pleasure, the steps and attitudes loose that easy elegance, that natural grace, which bestows upon dancers the most enchanting appearance.

THE SUPPER ROOM.

In conducting a lady to the supper room, you present the right arm, and also on leaving. In ascending or descending, you may with propriety change sides, so that the lady may always have the inside. *Before proceeding* to the supper room, a military cotillon ending in a march, is customary in the New England States, in which all the sets fall into lines, headed by the managers or those deputed by them, capable of leading off the figure.

In entering the supper room, the head is opposite the door, should the tables run in that direction. If they are laid crosswise as you enter, the head may be either to the right or to the left of the entrance, according as it may have been decided on, by the managers. Should they not have made any previous arrangements, you proceed to the further end, followed by as many as can conveniently be seated. Each couple should keep their position in the lines, so that all may take their places at the table in regular order. There is often a relnctance on the part of some gentlemen to taking the head of the table, from the onerous duty it imposes upon them of carving. It ought to be the pleasing duty of every gentleman to provide for his fair partner, and if a fowl lay before him, requiring his service, he should not hesitate, but use his dexterity to the best of his knowledge. In requesting a lady to take wine, you say, shall I have the pleasure of taking a glass of wine with you? should she consent, you immediately pass the wine, and when ready, you meet her regards with a pleasing smile, politely bowing, holding the glass at the same time in your right hand, you partake of the contents.

In taking your seat at the supper table, the lady takes her place, to the right of the gentleman.

It is not considered proper for a gentleman to eat with his gloves on, though a lady may do so without being contrary to etiquette.

Before rising from the supper table, wait a reasonable time, and observe if others are prepared to leave; if not, remain until the majority are ready, unless you are ambitious of attracting attention. In leaving, should there not be room enough to present your arm to the lady, let her precede you; when arrived at the door, conduct her to the ball room, or the ladies sitting room, which ever she may prefer, and as soon as dancing is resumed, be ready to take part, with your partner.

Should the lady desire to leave, before the ball is ended, you ought to apprise those to whom you and your lady are engaged, of your intentions to leave, and beg to be excused; you will then order a carriage, and see her safely home.

PUBLIC BALLS.

It is usual, before proceeding with a public ball to form a committee of arrangements, who appoint floor managers, Secretary, and Treasurer. The cards and circulars may be issued a fortnight in advance, directed and signed by the Secretary.

The floor managers, in selecting a hall, ought to see that it is well ventilated, with a smooth floor, free from dust, and nearly square, as being more convenient, particularly for waltzing.

A good Band is indispensable, one that can play in perfect harmony, and time, the most approved selections, from the latest and best composers.

In choosing the head of a new hall, the top may be placed at the end in which the orchestra is situated, if it is at the side, the end next to the ladies apartment should it enter into the hall, may be selected.

Halls already named, the Superintendent will inform you which is the head.

As a badge of distinction, a star, ribbon, bow, or sash, is usually worn by the floor managers.

In making arrangements for the supper, it is necessary to give directions, as to the head of the table, so that in leading into the supper room, the conducting couple will know where to proceed, all following and taking their places at the table in regular order.

The floor managers alone, have the ordering of the music, and the giving directions to the band; *in filling* up the sets, they may be assisted to procure partners, for those who are not dancing.

PRIVATE PARTIES

Are usually composed of relations and friends, and are consequently free from that restraint, which characterizes mixed assemblies cards of invitation are issued a week or ten days in advance, in the name of the lady of the house, in which the ball is to take place, filled with the name &c., and directed in an unsealed envelope. It is to her the answer is to be addressed on the following or succeeding day. A lady also through a friend may give a verbal invitation, which should not be refused, because it is not couched in the formal exactness of a card.

Before entering a private ball room, the usual respects to the lady and gentleman of the house, should not be forgotten. If you come rather late, and they happen to be in the ball room, you seek the first opportunity to make your obeisance to them. The necessary introduction is obtained through the lady or gentleman of the house, or some member of the family.

When introduced to a lady, if not engaged, she will not refuse to dance with you, she may have reasonable grounds to decline, but should she dance with another, it would be considered a breach of etiquette. An introduction at private parties through the Mrs. and Master of the house, may entitle you to further acquaintance; under these circumstances, you must await subsequent recognition to come from the lady, in whose expression you may easily divine whether it will be agreeable or not.

An introduction at a public ball affords you no claim to an intimacy with your partner afterwards.

No gentleman should attempt to dance without being acquainted with the figures, for his blunders place the lady who does him the honor to dance, in an embarrassing situation; the figures are easily learned and sufficient knowledge of them can be obtained from a good master in a few lessons.

When the hour of supper has arrived, you select some lady and request leave to conduct her to the supper table, you remain with her, seeing that she has all that she desires, and then conduct her back to the ball room.

In leaving a private ball room, you should not allow your departure to interfere with the arrangements of the party; you will seek out your hostess and host in a quiet manner, and return them your grateful acknowledgments for the enjoyment you have received, and regret that you must leave so soon.

COUNTRY AND CITY BALLS.

The etiquette of the ball room differs in the city from that of the country. A gentleman may ask any lady to dance with him at a

Country ball, and after an introduction may enter into conversation or promenade with her round the hall, without being considered guilty of the least presumption in so doing. But, in the city, a regular introduction must take place before the gentleman can be entitled to offer himself as a partner, and though he may be intimately acquainted with the lady, it would be but proper for him to ask the consent of the person accompanying her, as well as the lady herself. *A Gentleman* having two ladies under his charge, may address a stranger, and offer him a partner, asking his name previously to an introduction, and mentioning that of the lady to him or not, as he chooses.

BALL DRESS FOR GENTLEMEN,

Is invariably, black superfine dress coat, pair of well fitting pants of the same color, white vest, black or white cravat, tie or stock, pair patent leather boots, low heels, pair white kid gloves, white linen cambric handkerchief slightly perfumed, the hair well dressed, without its being too much curled; the whole should be in perfect keeping with the general appearance, and remarkable for its elegance and good taste.

BALL DRESS FOR LADIES.

The first thing for a lady to consider, is simplicity of attire, whether the material be cheap or costly — such simplicity as produces the finest effect with the least apparent labor and the smallest number of articles.

The next thing to be considered is elegance of make and propriety of colors. Fashion in general will determine the former ; but the latter must be left to individual taste.

In the selection of colors a lady must consider her figure and her complexion. If slender and sylph-like, white or very light colors are generally supposed to be suitable ; but if inclined to *embonpoint*, they should be avoided, as they have the reputation of apparently adding to the bulk of the wearer.

Pale colors, such as pink, salmon, light blue, maize, apple green and white are most in vogue among the blonds, as being thought to harmonize with their complexions. Brilliant colors are more generally selected by the brunettes, for a similar reason.

Harmony of dress involves the idea of contrast. A pale girl looks more wan, and a brunette looks less dark, contrasted with strong colors. But as the blonde and the brunette are both beautiful in themselves, when the contour of the countenance and figure is good, a beautiful young girl, blond or brunette, may without fear adopt either

style, or both, for a change ; for a uniform mode of dressing, assumes at last the character of mannerism and formality — a character which is incompatible with the highest excellence in any of the fine arts.

The material of the dress should be of the lightest description — the more gossamer-like the better.

A rich satin slip should always have either crape or net over it ; and it is the generally received opinion, that the least trimming the dress has the better. On this point, however, individual taste may sometimes successfully make a deviation from the general rule.

Ladies, also, should remember that gentlemen look more to the effect of dress, in setting off the figure and countenance of a lady, than its *cost*. Very few gentlemen have any idea of the value of ladies' dresses. This is a subject for female criticism. Beauty of person and elegance of manners in woman will always command more admiration from the opposite sex than beauty, elegance, or the various fashionable costumes of the day.

It is the fashion at present to wear long dresses ; but in having the dresses thus made, orders should be given not to have them so long as to touch the floor ; for in that case they are apt to be torn before half the evening is over. It is almost impossible to thread the mazes of the dance without such an accident, if the dress should sweep the floor, except with a careful and accomplished cavalier.

The head-dress should be in unison with the robe, though ladies who have a profusion of beautiful hair require little or no artificial ornament ; a simple flower is all that is necessary. To those who are less gifted in this respect wreaths are generally thought becoming.

Tall ladies should avoid wearing anything across the head, as that adds to the apparent height. A "chaplet" or a "drooping wreath" would, therefore, be preferable. White satin shoes are worn with light colored dresses ; and black or bronze with dark ones. The gloves should fit to a nicety.

Mourning in any stage — full mourning or half mourning — has always a sombre appearance, and is, therefore, unbecoming in a ball-room ; but since the custom of decorating it with scarlet has come into vogue, an air of cheerfulness has been imparted to its melancholy appearance.

A black satin dress looks best when covered with net, tarlatan, or crape — the latter only to be worn in mourning.

Ladies should avoid affectation, frowning, quizzing, or the slightest indication of ill-temper, or they will infalliably be *marked*.

No loud laughter, loud talking, staring or any act which appertains to the hoyden, should be seen in a lady's behaviour.

As it is considered a violation of etiquette, for man and wife to dance together, they should avoid doing so.

The following Rules are taken from a Foreign work on Dancing.

"These amusements presuppose a fortune and good *ton*; the practice of society, therefore, and consequently a forgetfulness of the precepts of politeness in respect to them, would be truly preposterous.

When you wish to give a dance, you send out invitations a week beforehand, that the ladies may have time to prepare articles for their toilet.

If it is to be a simple evening party, in which we may wear a summer walking-dress, the mistress of the house gives verbal invitations, and does not omit to apprize her friends of this circumstance, or they might appear in unsuitable dresses If, on the contrary, the soirée is to be in reality a ball, the invitations are written, or what is better, printed, and expressed in the third person.

A room appropriated for the purpose, and furnished with cloak-pins, to hang up the shawls and other dresses of the ladies, is almost indespensible. Domestics should be there also, to aid them in taking off and putting on their outside garments.

We are not obliged to go exactly at the appointed hour; it is even fashionable to go an hour later. Married ladies are accompanied by their husbands; unmarried ones, by their mother, or by a *chaperon*. These last ladies place themselves behind the dancers; the master of the house then goes before one and another, procures seats for them, and mingles again among the gentleman who are standing, and who form groups or walk about the room.

A lady cannot refuse the invitation of a gentleman to dance, unless she has already accepted that of another, for she would be guilty of an incivility which might occasion trouble; she would, moreover, seem to show contempt for him whom she refused, and would expose herself to receive in secret an ill compliment from the mistress of the house.

Married or young ladies can not leave a ball-room, or any other party, alone. The former should be accompanied by one or two other married ladies, and the latter by their mother, or by a lady to represent her.

Ladies should avoid talking too much; it will occasion remarks. It has also a bad appearance to whisper continually in the ear of your partner.

The master of the house should see that all the ladies dance; he should take notice particularly of those who seem to serve as the *drapery* to the walls of the ball-room (or *wall-flowers* as the familiar expression is), and should see that they are invited to dance. But he must do this wholly unperceived, in order not to wound the self-esteem of the unfortunate ladies.

Gentlemen whom the master of the house requests to dance with

these ladies, should be ready to accede to his wish, and even appear pleased at dancing with a person thus recommended to their notice.

Ladies who dance much, should be very careful not to boast before those who dance but little or not at all, of the great number of dances for which they are engaged in advance. They should also, without being perceived, recommend to these less fortunate ladies, gentlemen of their acquaintance.

In giving the hand for ladies' chain or any other figures, those dancing should wear a smile, and accompany it with a polite inclination of the head, in the manner of a salutation. At the end of the dance, the gentleman reconducts the lady to her place, bows and thanks her for the honor which she has conferred. She also bows in silence, smiling with a gracious air.

In these assemblies, we should conduct ourselves with reserve and politeness towards all present, although they may be unknown to us.

Persons who have no ear for music, that is so say, a false one, ought to refrain from dancing.

Never hazard taking part in a quadrille, unless you know how to dance tolerably; for if you are a novice, or but little skilled, you would bring disorder into the midst of pleasure. Being once engaged to take part in a dance, if the figures are not familiar, be careful not to advance first. You can in this way govern your steps by those who go before you. Beware, also, of taking your place in a set of dancers more skilful than yourself. When an unpractised dancer makes a mistake, we may apprize him of his error; but it would be very impolite to have the air of giving him a lesson.

Dance with grace and modesty, neither affect to make a parade of your knowledge; refrain from great leaps and ridiculous jumps, which would attract the attention of all toward you.

In a private ball or party, it is proper to show still more reserve, and not manifest more preference for one gentleman than another: you should dance with all who ask properly.

In public balls, a gentleman offers his partner refreshments, but which she very seldom accepts, unless she is well acquainted with him. But in private parties, the persons who receive the company send round cake and other refreshments, of which every one helps themselves. Near the end of the evening, in a well-regulated ball, it is customary to have a supper; but in a soirée without great preparation, we may dispense with a supper; refreshments are, however, necessary; and not to have them would be the greatest impolitsness.

We should retire *incognito*, in order not to disturb the master and mistress of the house; and we should make them, during the week, a visit of thanks, at which we may converse of the pleasure of the ball, and the good selection of the company."

There are various ways of originating Balls. The most common one is for several persons, interested in dancing, to meet together and choose a Committee of Arrangements, or Managers as they are sometimes called, whose duty it is to procure a hall, engage a quadrille band, make arrangements for the supper, and issue cards of invitations to such persons as they may wish to have attend. It should be the especial duty of some one or more of the committee to attend to each of the above duties. The number of the committee varies from five to twenty, according to the amount of services to be performed. If the invitations are to be sent to adjoining towns, at least one of the committee should be chosen from each, or in case there are several villages in the town, one from each village.

On the evening of the ball, two or more of the committee should be chosen as floor managers, to see that the sets are full, and that all persons wishing for partners are supplied, and also to direct the music when to commence, as well as to decide any questions that may arise in the ball-room.

Military and fire engine companies, clubs and associations often give a single ball, or perhaps a series of parties — the same committee officiating during the different evenings.

It is the custom for teachers of dancing, in connection with their schools, to open their rooms to the public after nine o'clock in the evening, and any proper person may for a small sum,(usually fifty cents,) join in the amusements. These parties usually close about twelve o'clock, while balls are generally continued some hours later.

Sometimes balls are got up by some speculator, who generally manages the whole matter himself. *Balls* of this class are not always select, as the invitations are given to the public in general, and improper persons too frequently gain admission.

In getting up balls and parties, it adds to their reputation to have the "Cards of Invitation" and the "Order of Dances and Engagements" printed neatly, as well as correctly. At common printing offices the facilities are not always such as to get up these matters in the best manner; but, in all large cities, offices may be found, where particular attention is given to this description of work. In Boston, for instance, at No. 4 Spring Lane. WRIGHT & POTTER give special care to such styles of printing, and his office is supplied with an immense amount of material especially adapted to the work, specimens of which they are pleased to exhibit to all who may wish to examine.

The BAND named on the opposite page is one of the oldest and best Quadrille Bands in the United States. Mr. B. A. Burditt is the agent 69 Court Street, over Clapp's Music Store.

ANNUAL BALL
OF THE
TIGERS, . . . at . . . UNION HALL,
MONDAY EVENING, JAN. 1, 1858.

Music...Eates' Quadrille Band.

J. C. Gates,		Violin and Prompter.	
E. H. Weston,	Clarionet.	Arthur Hall,	Cornet.
B. M. Wedger,	Harp.	B. A. Burditt,	Bass.

Grand March.

1..Cotillon.....Fest
2..Contra.....Hull's Victory
3..Cotillon.....Ernani
4..Quadrille.....Hiawatha

Waltz and Schottische.

5..Cotillon.....Fra Diavolo
6..Cotillon.....Labitzky
7..Contra.....Money Musk

INTERMISSION AND SUPPER.

8..Waltz Quadrille.....
9..Cotillon.....Military

Waltz, Schottische and Redowa.

10..Cotillon.....Coquette
11..Cotillon.....American
12..Contra.....Roy's Wife
13..Cotillon.....Grand Basket

Wright & Potter, Printers, 4 Spring Lane.

ENGAGEMENTS.

1
2
3
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5
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9
10
11
12
13

Sets form at the sound of the Cornet.

INAUGURATION BALL.

Admit Mr. _____ and Ladies

TO UNION HALL,

On Friday Evening, Dec. 25, 1858.

Tickets, $5.00.

ANNUAL BALL

OF THE

Boston Fire Department,

Monday Eve, Feb. 2, 1859.

TICKETS, ... : TWO DOLLARS.

Fashion and custom usually determines the kinds of instruments to be used for dancing, but what is fashionable is not always the best.

Brass instruments and most of those which go to make up a military band would be highly improper in a small parlour or drawing-room. If but one instrument is used for dancing, the Violin is unquestionably the best, if two are used, a Violin and a Clarionett, which last should play the second, the third instrument if in a small or medium sized room, should be another Violin, Harp, or Flute ; if in a large hall it should be a Cornet, Sax-horn, Post-horn or a E *b*, Bugle :

If a fourth is added some Bass instruments would be proper, which is not the case for any less number of instruments when used for dancing. The Bass instrument used should be a Violoncello, which is best, or some rich toned Brass instrument.

If five instruments are used in a large hall, a Violin, Clarionet, Cornet, (Sax-horn or Post-horn) Harp and Violoncello will produce the best music for dancing. For a sixth instrument, add another Violin, and for any larger number add any of the instruments used in military Bands.

The Piano-Forte well played, will alone produce good music for dancing, the Violin, Clarionett, Flute or Harp for a second instrument would be the most proper, for a third add one of the Brass instruments named above. If the room is large and well filled, the instruments should be played with full force and vigour, but if the room is small or a large one not well filled, the music should be soft and mellow.

The musicians should not be elevated too much, especially if the ceiling of the room is low, as the heat and unwholesome air that arises from a crowded room, is not only injurious to the musicians, but it has a very bad effect on the instruments. The prompter or caller should however, be elevated enough to be able to see all parts of the ball-room.

GRACE FIGURE OF A COTILLON.

BALANCE FOUR IN A LINE.

After the sets are formed, the dance should in all cases commence with bowing and courtesying, first to partners, then to corners (this is to be done while the first strain of music is played), a strain of music in all cases in this work is understood to be eight bars of music, as most of the changes are performed during that time; but if a double strain of sixteen bars is introduced, it will be marked as two strains, and longer or shorter ones in proportion. In every other number in the set, except the first one, the dancers must rest until the first strain has been played through once; the first strain is then again played, at the commencement of which the first change must be called; then the second strain is played, and the next change is called — then the first strain, again and the next change is called — then the third and the next change is called — then the first again and the next change is called. If the figure commences with the first two or first couple, the above changes must be repeated four times, but if with the first four it must be repeated but twice only. The different changes should be called at the moment the music commences.

All single figures in Cotillons and Contra dances in general use, require the time of eight measures of music to perform them in; for instance, right and left is a single figure, ladies chain is another, promenade is another, &c. The combination of these figures makes what is termed, in Cotillons, a number, and the combination of these numbers forms a set of Cotillons. In arranging figures to music, a single strain must be considered eight measures, a double strain sixteen measures, &c. As it takes eight measures to a single figure in setting figures to a piece of music, in the first place, the number of strains must be counted, and their repetitions considered, as a strain repeated is the same as a double one, and requires a double figure. After the number of strains in the music are counted, take the same number of figures as there are strains of music. Ex.: We will suppose there are thirty-two measures, which make four strains, and those four strains require four figures to make out their time; right and left, eight measures; balance and turn, eight measures: ladies chain, eight measures; promenade, eight measures, which completes the music with the figures. Music is set to figures by the same rule that figures are set to music. The same rule applies to the figures in Contra dances. For Example, the figures of a Contra dance; down the outside and back, eight measures; down the middle and back, eight measures; swing six hands round, eight measures; right and left, eight measures; require thirty-two measures, or four strains to make out the time. Therefore, any music having four strains, played through without repeating any of them, will make out the time of the figures; or any music of two strains with each one repeated.

In learning to call, the pupil should select a set of Cotillons having easy and simple music, as he will learn much more readily than if it was difficult. The figures should also be easy. The music and figures of each number should be committed to memory, and both played and called aloud in a room alone; one number should be thoroughly learned before going to the next. There seems to be a general fault with most callers, owing in a great measure to negligence in the beginning, and that combined to carelessness, causes the player to call out of time with his music, which is very unpleasant to the dancers, as it keeps them all the while before or behind the time. The place for calling is generally about one measure ahead of the music where the figure is to commence. Some figures require the caller to speak twice, in such as, forward and back, back to back, half right and left, hal promenade, &c., the first takes place at the commencement of the fourth measure, and the last at the eighth. Endeavor always to finish calling, both in the middle and end of a strain, by the time you commence the music where the figure is to begin; if you do not, the dancers will be left one or two measures behind the time.

Hilarity, mirth, and cheerfulness, are characteristics of dancing; consequently, the music requires to be played in a bold and majestic manner, with a great deal of fire, life, and animation, with strong accentuations, and in strict time. Easy music, that which is most pleasing to the ear, as a general thing, gives the best satisfaction for dancing. Hard and difficult music, if well executed, is not always appreciated; and then it is too laborious many times to perform, when a person has to play very steadily all through a night, which is frequently the case. It is an old saying, — and I think, with upwards of twenty years' experience in the profession, a true one, — that good music makes a company cheerful and lively, and adds a charm to the beauty of both sexes; whereas poor music makes a company dull and unsociable.

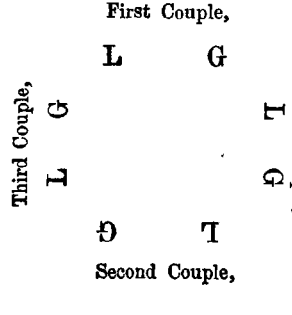
In forming the sets on the floor, the first and second couples stand opposite to each other, and the third and fourth couples opposite; the third couple stands on the right of the first couple, and the fourth couple on the left of the first couple. In the été and all similar figures, the first 2 forward and back, &c., means, first lady and second gentleman; the next 2, second lady and first gentleman; the first 2 on the sides are the third lady and fourth gentleman; and the next or last 2, the fourth lady and third gentleman.

Every caller should have a good variety of figures, well arranged, but easy, and never, unless on some particular occasion, or request, call wild, crooked and outlandish figures, that mix the company all up together, where they are left to get back to their places the best way they can. In large companies, if there seem to be a number who are not much acquainted with figures, or who do not dance often, which is generally the case at such times, let the figures be simple and easy, and be particular to call the same figures for the side couples, that you do for the first four, or top couples; as those who are not much acquainted with figures, often take their places on the sides, to see how they are performed. In calling, let the voice be natural and easy, speaking just loud enough to be distinctly heard throughout the room. When there are a number of instruments playing, and especially if the room is large, the caller will have to speak from the very top of his voice in order to be heard. He should take, at such times, the most prominent place in the orchestra; standing up is the best position; if sitting down, it should be on a high seat above the rest of the players.

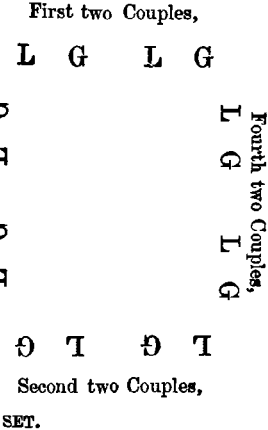
No stamping or loud shuffling of the feet should be allowed in the ball room, but the music should instantly cease the moment it commences, until the nuisance is stopped, as it destroys all the pleasure of dancing to those that attend balls for the purpose of true social amusement, to be constantly annoyed by this two prevalent species of vulgarity and rowdyism.

Quadrille is a dance having four sides, a single Quadrille is danced with eight persons, one couple on each of the four sides, a double Quadrille is danced with sixteen, two couple. on each of the four sides.

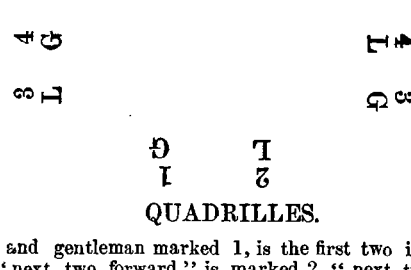
SINGLE QUADRILLES.



DOUBLE QUADRILLES.



HEAD OF THE SET.

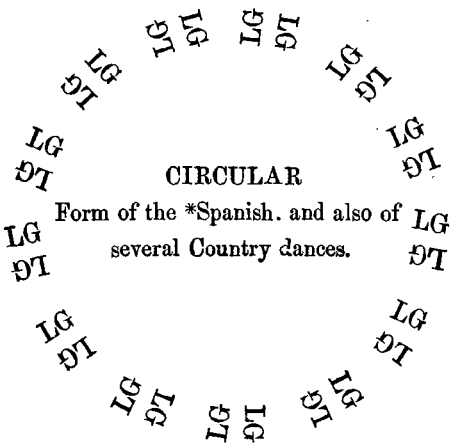


QUADRILLES.

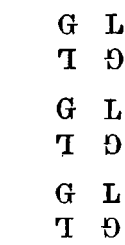
The lady and gentleman marked 1, is the first two in "forward two" the "next two forward" is marked 2, "next two forward" is marked 3, and the "last two forward" is marked 4.

N. B. In all the diagrams, L denotes Lady and G Gentlemen.

Where a change is called for the first couple as "first couple balance to right hand couple," or "first couple promenade round the set," the *next couple* is the third couple or first side couple standing at the *right* of the first couple, the *next couple* is the second couple, or the couple standing opposite the first couple, the *next couple* is the fourth couple standing at the left of the first couple.



Straight form for the Spanish dance.



* See Page 88.

† Reel, Straight four or Fore and After.

† See Page 86.

FORM FOR COUNTRY DANCE, WITH DOUBLE HEAD.

Foot of Set.

L G
L G
L G
L G
L G
L G
L G
L G

Head of the Set.

G L
G L
G L
G L
G L
G L
G L
G L

FORM FOR THE TEMPEST.

Head of the Set.

G L
G L
G L
G L
G L
G L
G L
G L

Foot of the Set.

L G
L G
L G
L G
L G
L G
L G
L G

The term "Country Dance," is the one invariably used in all books on dancing that have been published in England during the last three centuries, while all works issued in France within the same period, employ the term Contra Dance, or in French, "*Contre Danse.*" As the authority is equally good in both cases, either term is therefore correct.

The Country or Contra Dance has been one of the most popular amusements in the British Isles, France, and other continental countries, from time immemorial, where it is usually performed in the open air. If in the extreme heat of the summer, under a shady grove; at other times, on the open green fields; or, if in the cold months of winter, some large unoccupied building is used for the purpose. As a joyous, healthy and innocent amusement, it cannot be excelled; as there is no exercise, except horseback riding, in which all the muscles of the human body are so fully brought into action as in dancing. In the European countries persons of all ages, from the child of five or less, to the veteran of upwards of forescore years, join in "the merry dance on the green."

Fifty years ago or more, the Country Dance was the only one danced in this country, except in the cities and large towns, where several fancy dances were occasionally performed; but even in those places the country dance reigned triumphant.

The dances that were at that time the most fashionable were: "*The Fisher's Hornpipe,*" "*Chorus Jig,*" "*Sir Rodger de Coverly,*" "*The Cushion Dance,*" "*Money Musk,*" "*Speed the Plough,*" "*The Devil's Dream,*" "*College Hornpipe,*" "*Rustic Reel,*" "*Reel fore and after or a straight four,*" "*Durang's Hornpipe,*" "*The Sailor's Hornpipe,*" *&c.*

It was then the custom to take all the steps in each of the different changes, and to introduce the "Pigeon's Wing," or some other flourish, as often as possible; dancers at that time often boasted that they "put in so much work" as to wear out a pair of dancing slippers in one evening. The walking or sliding through the different changes, so fashionable at the present day, would have filled our forefathers with horror and disgust.

In forming for Contra Dances, let there be space enough between the ladies' and gentlemen's lines to pass down and up the centre. It is usual for those at the foot of the set to wait until the first couple has passed down, and they have arrived at the head of the set; but there is no good reason why they should so wait, as every fourth couple should commence with the first couple.

And were first danced by four persons standing as the first four now do, in the set; two more couples were afterwards added and formed the side couples; thus the English Cotillion and the French Quadrilles are now formed precisely alike, and it is equally proper to call the dance by either name.

COTILLON CHANGE; FORWARD AND BACK.

* Noah Webster, spells the word both ways. The word Cotillion was derived from the English, and the word Cotillon from the French.

COTILLON CHANGE; FORWARD TWO.

No. 1 (3 strains.) First four right and left — ladies chain — balance, and turn — half promenade, half right and left — sides the same.

No. 2. (2 strains.) First two forward and back, back to back — balance, and turn partners — form the grand square thus — first four forward to centre join opposite and chassee right and left into places of side couples (at the same time sides chassee apart into places of first four) (side couples which stand in places of first four) forward to centre join with opposite chassee to places (at the same time first four chassee apart to their own places) all promenade single, gentlemen outside to the right, ladies inside to the left — balance and turn partners — next two forward, &c.

No. 3. (3 strains.) Ladies all balance to the right hand gentlemen, and turn — pass on and balance to the next and turn — next — balance and turn partners — all chassee across and turn corners — back and turn partners — gentlemen all balance to the left hand lady and turn — pass on to next — next — balance and turn partners — all promenade.

No. 4. (2 strains). First four half right and left, half chain — half right and left, half chain — balance, and turn — sides the same — first couple promenade round the set and face the head of the hall, first side promenade round and form in rear of first couple — next couple — next couple — next.

No. 5. (2 or 3 strains.) (A march.) The head couple (that is the *first couple* in the *first set*, which stand at the right-hand corner of the head of the hall) can now conduct the march as they please, marching in single couples, in double couples, and single file (lady front of gentleman) after passing through all the different forms of the march; introduce a quickstep at the end of which form into sets, each four ladies and four gentlemen facing each other — first couple balance and chassee down the centre — next couple — next — next — all forward and back, swing to places.

No. 6. All polka round (8 bars), all turn corners with the right hand (4 bars), turn partners with left hand, ladies coming to the centre, and joining right hands *there*, keeping hold of partners left hand (4 bars), balancing (4 bars), turn partners with left hand, once and a half round, gentlemen coming to centre and joining right hands *there* (4 bars), balance *there* (4 bars), turn partners with left hand (4 bars), all polka round (8 bars), all half balance to corner, join right hand (2 bars), turn half round (2 bars), half balance again, *left* hand joining (2 bars), turn to place with left hand (2 bars), half balance with partner joining right hand (2 bars), turn half round (2 bars), half balance *there* joining left hand (2 bars), turn half round with left hand (2 bars), all polka round (8 bars).

By J. H. WHITE, prompter of the Germania Quadrille Band, as danced at Newport, Saratoga, &c.

No. 1. First two forward and back — forward and swing to place with both hands — first four chassee — opposite couple outside — join hands back to place — all balance to corners, turn corners. Repeat *four times.*

No. 2. First couple forward — cross over — chassee to the right — cross back to place —first four separate to the sides — all forward and swing to place. *Four times.*

No. 3. First two forward and back — forward and bow — turn partners to place — four ladies cross right hands half round — left back to place — gentlemen promenade to the right (half round) at the same time and back — turn partners to place. *Four times.*

No. 4. First couple lead to the right and bow — to the opposite and bow — pass by your partner and bow — with the same pass your partner to place, first four right and left. *Four times.*

No. 5. *A Chord.* Commence with the music. Grand right and left half round — address your partner — grand right and left to place — first couple face out — all form behind — all chassee — all march, each set by themselves — all forward and back — turn partners to place. For grand square — *four times.* — After the above figure is danced, first four forward — sides separate — sides forward — first four separate — first time first four forward, sides separate—second time sides forward, first four separate — third time first four forward, sides separate — fourth time sides forward, first four separate, grand right and left to place. Last.

CALIDONIAN SET.

By J. H. WHITE, prompter for Germania Quadrille Band.

No. 1. First four right and left — join hands — chassee to the opposite side and back — all balance to corners — turn the same — sides the same.

No. 2. First and opposite lady forward and back, back to back — two gentlemen the same, ladies cross over, turning — gentlemen the same — first four cross to place, all turning. *Twice.*

No. 3. Four ladies pass to the right, gentlemen to the left — ladies to the right, gentlemen to the left — all join hands, round to place — turn partners — second gentlemen to the right, ladies to the left. *Twice.*

No. 4. First four lead to the right, swing the opposite lady quite round singly — give right hand to the lady, then turn — left to partners, all balance in a line, all turn to place. *Twice.*

No. 5. First couple promenade inside — grand right and left to place — same couple balance to the right, next — next — all turn partners. *Four times.*

Last grand right and left, all promenade.

Owing to the inconvenience of being obliged to dance this quadrille with only eight persons, it has been arranged for sixteen, with very few alterations ; the result has been to render this quadrille much more animated and more agreeable for the lancers. The couples are placed as for the common quadrille, except there are two couples on a side instead of one.

Number One. — The two first gentlemen (on the same side) turn partners and return to their places (4 bars), and the two ladies opposite forward and back (4 bars), hands around the ladies who form the front couple, pass the first time in the middle, and the second time outside (8 bars), all the ladies balance with the gentlemen on their right, hands round, with the same gentlemen giving both hands and finishing in their places (8 bars), other couples the same. (*With eight, the figure is commenced by one gentleman and one lady.*)

Number Two. — Two couples forward and back (4 bars), forward again, the gentlemen leave their partners opposite and back to places (4 bars), all four right and left (4 bars), turn partners (4 bars), the couples on each side join hands so as to form four lines, eight forward, the first time by those who began (4 bars), eight forward, the second time by the opposite party (4 bars), other couples the same. (*Hands round is omitted with sixteen, and used with eight.*)

Number Three.— The two first gentlemen and ladies opposite forward and back (4 bars), forward again, bow and curtsy in retiring (4 bars), ladies chain on the sides with the couple opposite (8 bars), other couples the same, (*with eight cross hands round instead of ladies chain.*)

Number Four. — The first four couples set out on a visit, two to the right and two to the left, bow and curtsy all (4 bars), en visite on the other side, bow and curtsy the same (4 bars), cross to right and left (4 bars), the couples who have made the *visites* return and take the places of the couples who are at their side (4 bars), first four couples forward and back (4 bars), half ladies chain to cross (4 bars), the figure begins again at the place of the opposite and second time all return to their places, other couple the same, (*same figure with eight by two couples instead of four.*)

Number Five — Grand chain for the ladies round to their places, the two gentlemen on the same side forward turning their partners before them, and return to their places turning their backs to the quadrille, the two couples of the opposite party place themselves behind the couples who set out first, and the couples opposite return in their places (8 bars), all the couples cross to right and left and balance in position (8 bars), promenade open by fours to right and left to return to places (8 bars), four forward with the couples at the sides (4 bars), hands round with the ladies (4 bars), the figure begins again for the other couples, and the quadrille ends with the waltz polka.

No. 1. (3 strains.) First couple forward and back twice — opposite couple the same — chassee cross four — four ladies chain — all promenade — side couples the same.

No. 2. (2 strains.) First lady balance to the right hand gentleman and turn with the next — balance with the next and turn partner — all round — the other ladies do the same.

No. 3. (3 strains.) Forward two, back to back — balance and turn partners — lead up to the right, and balance and swing four hands round to place — grand right and left — the next two the same, and so on.

No. 4. (3 strains.) First couple forward and back, forward and leave the lady on left of the opposite gentleman — three forward and back twice — opposite gentleman the same — four hands half round, half right and left to place — same with the other couples.

No. 5. (3 strains.) Two ladies forward and back, and cross over to opposite places — chassee across four — two gentlemen forward and back, and cross over to opposite places — four forward and back, half right and left to places — side couples the same.

BASKET SET.

No. 1. (8 strains.) First four right and left — balance and turn partners — ladies chain — promenade four — side couples the same.

No. 2. (3 strains.) First two give right hands, cross over, left back and form a line — balance and half promenade — lead to the right, balance and swing four hands round — forward and back four, half right and left to places — next two the same, &c.

No. 3. (3 strains.) First two forward and back, back to back — balance and turn partners — lead to the right and form lines — all forward and back and turn partners to places — next two the same, and so on.

No. 4. (2 strains.) First two forward and back, cross over — chassee across, back — balance and turn partners — four ladies forward and back, join hands and swing quite round, keeping hold of hands — four gentlemen balance, join hands and swing quite round outside of the ladies. Here the music makes a ⌒ while the basket or wreath is formed, then all balance in that position and turn partners to places next two the same, and so on.

No. 5. (2 strains.) First couple lead to the right, and balance, and swing four hands round — same four lead to the next couple, balance and swing six hands round — all round — all chassee across — all balance and turn partners — all promenade.

No. 1. (3 strains.) First four right and left — balance and turn partners — ladies chain — promenade four — side couples the same.

No. 2. (3 strains.) First two forward and back, back to back — balance and turn partners — four ladies chain — all promenade — next two the same, and so on.

No. 3. (2 strains.) First couple promenade round the set, and face the head of the hall — first couple on the side promenade round the set and form in the rear of No. 1 — No. 2 and 4 couples the same — all balance facing partners, and cross over into opposite places — No. 1 lady balance No. 1 gentleman and turn — then with No. 2, 3, and No 4 gentlemen the same, and take her place at the foot of the set — the other ladies do the same — then all forward and back and cross over to opposite places — then No. 1 gentleman balance No. 1 lady and turn — then No. 2, 3, and 4 ladies, and take his place at the foot of the set — the others do the same — then all forward and back, and turn partners to place in the cotillon. Observe, the ladies and gentlemen may turn whom they please after the balance in the third number. Any music may also be used in that number which will correspond with the time of the figure.

No. 4. (2 strains.) First four lead to the right and balance and swing four hands round to place — all chassee cross — all balance and turn partners — all promenade — side couples the same. The caller may add a Finale or not, on the end of a set, making use of any music and figure he pleases. In some places, the Finale is used at the end of every cotillon, and in others, only occasionally. The figures in Finales, as well as the music, should be varied; that is, not call the same changes each time. The music, as a general thing, should be lively and animating, and of a different style from the rest of the set; such as Reels, Gallops, Hornpipes, and sometimes Songs. (The Finales, with the exception of two or three, will be omitted in the following sets, leaving to the discretion of the caller when and where to use them.)

BELLE BRANDON SET.

No. 1. (3 strains.) First four right and left — balance and turn partners — ladies chain — promenade four — side couples the same.

No. 2. (2 strains.) First two forward and back, cross over — chassee cross, back — balance and turn partners — next two the same, and so on.

No. 3. (2 strains.) First two give right hands, cross over, left hand back and form a line — balance, half promenade — chassee across four — forward and back, half right and left to place — next two the same.

No. 4. (3 strains.) Forward two, back to back — balance and turn partners — four ladies chain — all chassee across — other couples same.

No. 5. (3 strains.) First four lead to the right and form a line — right and left from lines — ladies chain, from lines — all forward and back, and turn partners to places — side couples same.

LEONORA SET.

No. 1. (3 strains.) First four right and left — balance and turn partners — ladies chain — promenade four — side couples same.

No. 2. (2 strains.) First two forward and back, cross over — chassee, cross back — balance and turn partners — the next two the same, and so on until the figure is finished.

No. 3. (3 strains.) First two forward and back, and turn between side couples — swing six hands round — forward and back six, first two turn to place — all promenade — the next two the same, and so on.

No. 4. (3 strains.) First two give right hands, cross over, left hand back and form a line — balance and half promenade — ladies chain — forward and back, half right and left to place — the next two the same, and so on.

No. 5. (3 strains.) First four lead to the right and form a line — all forward and back, half right and left — ladies chain, form a line — all forward and back and turn partners to place — side couples same.

No. 6. (2 strains.) Ladies all balance round to the right — all promenade—gentlemen all balance round to the right—all promenade.

FAIRY SET.

No. 1. (3 strains.) First four lead to the right and form lines — four ladies forward and back, four gentlemen the same — all forward and back, and turn partners to places — grand right and left — side couples same.

No. 2. (2 strains.) First two forward and back, cross over — chassee across, back — balance and turn partners — next two the same, and so on.

No. 3. (3 strains.) First two forward and back, back to back — balance and turn partners — first four half right and left — side couples half right and left — all balance and promenade round to place — the other couples the same.

No. 4. (3 strains.) Forward and back two, and turn in the centre of the cotillon — six hands round that couple — all balance and turn partners to place — first four lead to the right, balance and swing round to place — all turn at corners, all turn partners — the others do the same.

No. 1. (3 strains.) First four forward and back, and swing half round — chassee across four, forward and back, and swing partners to places — all promenade — side couples the same.

No. 2. (2 strains.) Forward and back two, cross over — chassee cross, back to place — balance and turn partners — next two the same, &c.

No. 3. (4 strains.) All chassee across — first two give right hand, cross over, left hand back and form a line — balance and turn partners to place — lead to the right and form lines — all forward and back, and turn partners to places — all chassee across — next two give right hand, cross over, and so on.

No. 4. (3 strains.) First four right and left — balance and turn partners — first couple forward and back twice — opposite couples same — all promenade — side couples the same.

No. 5. (3 strains.) First two forward and back, and turn between side couples — forward and back six, same two turn in the centre of the cotillon — six hands round that couple — all balance and turn partners to places — next two the same, &c.

PRINCESS ROYAL SET.

No. 1. (3 strains.) First four lead to the right and form lines — forward and back, and half right and left — ladies chain — all forward and turn partners to places — side couples same.

No. 2. (2 strains.) Forward two, cross over — chassee, cross back — balance and turn partners — next two the same, and so on.

No. 3. (3 strains.) First two give right hands, cross over, left hand back and form a line — balance and half promenade — ladies chain — forward and back four, half right and left to places — the next two the same, and so on.

No. 4. (3 strains.) Forward and back two, and turn between side couples — forward six, same two turn to place — four ladies chain — all promenade — next, &c.

No. 5. (3 strains.) First four lead to the right and form lines — all forward and back, and chassee across by couples — forward and back, and chassee back by couples — all forward and back, and turn partners to places — side couples the same.

FLORA SET.

No. 1. (3 strains.) Right and left four — balance and turn partners — lead to the right and balance, and swing four hands round to places — all chassee across — side couples the same.

No. 2. (3 strains.) Forward two, cross over — chassee across, back — balance and turn partners — all promenade — next two, &c.

No. 3. (3 strains.) Forward and back two, back to back — balance and turn partners — first four lead to the right and form lines — all forward and back and turn partners to places — other couples the same.

No. 4. (3 strains.) First couple balance to the right hand couple, balance next couple — right and left with next couple — four ladies chain — all promenade — First couple on the side the same, and so on.

No. 5. (3 strains.) Forward and back two, and turn in the centre of the cotillon — six hands round that couple — all balance and turn to place — all chassee across — all promenade — next two the same, and so on.

PANTOMIME SET.

No. 1. (3 strains.) First four lead to the right and form lines — right and left from lines — ladies chain from lines — all forward and back and turn partners to places — side couples the same.

No. 2. (3 strains.) First two give right hands, cross over, left hand back and form a line — balance and half promenade — two ladies forward and back, two gentlemen the same — four forward, half right and left to places — next two the same, and so on.

No. 3. (3 strains.) Four ladies cross right hands and swing quite round and turn partners — all chassee across — first couple forward and back twice — opposite couple the same — all promenade — four gentlemen cross right hands round and turn partners — all chassee across — first side couple forward and back twice — opposite couple the same — all promenade.

No. 4. (1 1-2 strains.) First couple lead to the right and balance, all four pass by partners, and make the obeisance, pass back and do the same. (This should be done very slow, in order to have it appear easy and graceful.) Swing four hands round — the first couple performs the same with the other three couples, then the first couple on the side the same, and so on with the other two couples; then all pass by partners and make the obeisance at corners, pass back and make the obeisance to partners — all promenade.

No. 5. (2 strains.) First four forward and back, half right and left — chassee across four — forward and back, half right and left to place — all chassee across — all balance at corners and turn — all promenade — side couples the same.

No. 1. (3 strains.) First four lead to the right and form lines — all forward and back and chassee across by couples — all forward and back, and chassee back by couples — all forward and turn partners to places — side couples the same.

No. 2. (2 strains.) First lady balance the right hand gentleman and turn with the next — balance next and turn partner — grand right and left — first lady on the side balance, and so on with the rest.

No. 3. (3 strains.) First couple forward and back, forward and leave the lady on the left of the opposite gentleman — three forward and back twice — opposite gentleman turn left hand lady, then turn partners to place — four hands half round, half right and left to places — other couples the same.

No. 4. (3 strains.) First two forward and back, back to back — balance and turn partners — lead to the right and balance, swing four hands round to places — all balance at corners and turn — next two the same and so on.

No. 5. (3 strains.) First four forward and back, back to back — balance and turn partners — four ladies cross right hands and swing half round, left back and give right to partner — all balance (keeping hold of hands) and turn partners to places — side couples the same.

BOHEMIAN SET.

No. 1. (3 strains.) First four right and left — balance and turn partners — ladies chain — promenade four — side couples the same.

No. 2. (2 strains.) First two forward and back, cross over — chassee cross back — balance and turn partners — next two same, &c.

No. 3. (3 strains.) First two give right hands, cross over, left hand back, and form a line — balance and half promenade — two ladies forward, two gentlemen the same — four forward, half right and left to places — The next two same, &c.

No. 4. (3 strains.) First two forward and back, back to back — balance and turn partners — first four lead to the right and form lines — all forward and back, and turn partners to places — next two the same, and so on.

No. 5. (3 strains.) First couple lead to the right and balance, lead to the next and balance — right and left with next couple — all chassee across — all promenade — first side couple the same, &c.

No. 1. (3 strains.) Forward four, and change ladies with half ladies chain, both gentlemen cross over, or half promenade, with new partners — balance, and turn with new partners — same figures back to places — sides the same.

No. 2. (3 strains.) First lady and second gentlemen forward, and stand side and side, each on right of other, first lady circle round the gentleman (returning to same place) — second gentleman round the lady, both give right hand and turn, stopping face to face, each facing their own side — both chassee to right and left — each give their right hand, return to places by giving left hand, and turning partners — balance and turn partners.

No. 3. (3 strains.) First lady and second gentleman forward and enchain, balance in that position — lady holding the gentleman's left with her right hand, dances round the gentleman stopping face to face, both turn to left giving both hands — same two go back to partners and enchain, balance in that position — ladies round the gentlemen, turn partners — sides the same.

No. 4. (3 strains.) First couple cross over, place lady on *right* of opposite lady, first gentleman with both ladies hands round to left — balance, and turn both ladies under the arms, same three hands round to right — both ladies cross to opposite side, gentlemen passing under the ladies arms to the side of second gentleman, ladies cross back to partners — both couples slide to gentleman's right, and back, first couple dance back to place, second couple turn partner — next couple, &c.

No. 5. (3 strains.) First couple cross over to second couple, hands round of four — cross hands back, (with left hands,) first couple raise hands, second couple dance under, bringing all back to back — balance in circle, back to back, both couples dance back to places — balance and turn partners — next couple, &c.

No. 6. (4 strains.) Grand round to left (hands all round), all turn partners — grand round to right, all turn partners — forward four, change partners and cross over, (as in the first figure), second gentleman with first lady, dances across to opposite couple — back again by sliding back to back, first gentleman and second cross to opposite couple — back again by sliding back to back, forward four, change partners, cross over — sides the same, &c.

FINALE.

First and second couples advance, make the bow and courtesy, retire — sides the same.

GRAND MILITARY AND CONTRA DANCE SET.

No. 1. (2 strains.) First two forward and back, back to back — balance, and turn partners — grand square, thus: first four forward to centre, join opposite and chassee to the right and left in place of side couples, then chassee to right and left round to place, where they meet partners; same time side couples chassee to right and left from partners round to place of first four, then forward four to the centre, where they meet partners, then chassee to right and left to place — all promenade — next two the same, and so on.

No. 2. (2 strains.) First lady turn right hand gentleman with right hand, next with left — next with right, partner with left — all promenade — first side lady the same, and so on with the others.

No. 3. (1 strain.) First couple promenade round the set and face the head of the hall — first side couple promenade round and form in rear of No 1. — The other couples the same.

No. 4. (2 1-2 strains.) Here the march is introduced, and it is left with the head couples to form it as they please; and at its final close, the couples must all stand in the same place where they did after the promenade and facing partners.

No. 5. (2 strains.) Head couple balance and chassee down the middle ten steps; balance and chassee down, &c. until they come to the foot. The second couple will commence after the first couple have made one balance and chassee, and so on with the other couples until they get round to place; then all forward and back and turn partners to place.

NARRAGANSET SET.

No. 1. (3 strains.) First four right and left — balance and turn partners — ladies chain — promenade four — side couples the same.

No. 2. (3 strains.) First two forward and back, cross over — chassee de chassee, cross back — ladies chain — promenade four — next two, &c.

No. 3. (3 strains.) First two forward and back, back to back — balance four, and turn — all chassee across partners, and turn corners — all balance partners and turn — next two perform the same, &c.

No. 4. (3 strains.) All allamande corners, partners same — all balance corners, turn partners — grand chain — promenade eight.

No. 5. (2 strains.) First two forward and back, cross over — chassee de chassee, cross back — balance four, and turn — others perform the same.

No. 6. (2 strains.) Ladies all balance to the right, and turn — all promenade—gentlemen all balance to right, and turn—all promenade.

WHITE LADY SET.

No. 1. (3 strains.) First four chassee across, and back — forward and back four, turn partners — ladies chain — promenade four — side couples the same.

No. 2. (3 strains.) First two forward and back, cross over — chassee de chassee, cross back — ladies chain — promenade four — other couples the same.

No. 3. (3 strains.) All chassee across partners, and back — all balance partners, and turn — grand chain — promenade eight.

No. 4. (2 strains.) All allamande corners, partners the same — all balance corners, turn partners — ladies chain — promenade four.

No. 5. (4 strains.) First four lead to right, chassee out form lines across the hall — all forward and back, swing to place with partners — first two forward and back, back to back — balance four, and turn partners — same four repeat, then the side.

BUNKER HILL SET.

No. 1. (3 strains.) First four right and left — balance four, and turn partners — ladies chain — promenade four — side couples the same.

No. 2. (3 strains.) First four lead to right, chassee out, form lines across the hall — all right and left across the hall — ladies all chain across the hall — all forward and back, swing partners to places — side couple the same.

No. 3. (4 strains.) First two forward and back, cross over — chassee de chassee, cross back — all balance — all chassee across partners, and turn corners — next two forward and back, &c.

No. 4. (3 strains.) First four forward and back, back to back — balance four, and turn partners — ladies chain — promenade four — side couples the same.

No. 5. (3 strains.) First couple promenade round the set — the other couples do the same in rotation, and form lines lengthwise the hall — first couple balance, chassee down ten steps — balance again and chassee down — other couples do the same, till you have all balanced through, &c. — come to your places again, then all balance, and swing partners to places.

No. 1. (3 strains.) First four right and left — balance four, and turn partners — ladies chain — promenade four — side couples the same.

No. 2. (3 strains.) First two forward and back, cross over — chassee de chassee, cross back — balance partners, and turn — others the same.

No. 3. (3 strains.) Ladies forward and back, gentlemen the same — all chassee across partners, and turn corners — all balance partners, and turn — grand chain — promenade eight.

No. 4. (3 strains.) First couple lead to the right, and balance — swing round with the couple you balance — lead to the next and balance, and so on till you come to your place — balance your partner, and turn — promenade four — other couples the same.

No. 5. (3 strains.) Two ladies forward and back, gentlemen the same — balance four and turn partners — grand chain — promenade eight — side couples the same.

SMITH'S FIRST SET.

No. 1. (3 strains.) First four right and left — balance four, and turn partners — ladies chain — promenade four — side couples the same.

No. 2. (3 strains.) First two forward and back, cross over — chassee de chassee, cross back — balance four, and turn — next two the same.

No. 3. (4 strains.) First lady swing the right hand gentleman with right hand, next with left hand — and so with the others, swinging partner last — chassee across partner and back, back to back — balance partner, and turn — other ladies the same, &c.

No. 4. (3 strains.) First two forward and back, cross over — chassee de chassee, cross back — first four lead to right, chassee out, form lines across the hall — all forward and back, swing partners to places — next two, &c.

No. 5. (3 strains.) First two back to back, partners the same — allamande the corners, allamande partners — all chassee cross partners — all balance partners, and turn — next two the same.

No. 6. (3 strains.) First two give right hand across, left hand back form a line of four, giving your other hand to your partners — balance four in a line, half promenade — ladies forward and back, gentlemen the same — balance your partners, and half right and left to place — next two the same, &c.

No. 7. (3 strains.) Ladies chain — first lady forward and back twice — second gentleman same — promenade four — chain, &c.

No. 8. (2 strains.) First lady balance to the gentleman on her right, and turn — balance to the next, &c., till you come to your partner, balancing with him last; the other ladies perform the same — then the gentlemen perform the same.

ST. LAWRENCE SET.

No. 1. (3 strains.) First four chassee across, and back — balance four, and turn partners — ladies chain — promenade four — sides the same, &c.

No. 2. (2 strains.) First two forward and back, cross over — chassee de chassee, cross back — balance four, turn partners — next two, &c.

No. 3. (3 strains.) All chassee across partners, and back — all balance corners, and turn partners — grand chain — promenade eight — repeat, &c.

No. 4. (3 strains.) Four ladies forward and back, gentlemen the same — all balance partners, and turn — all promenade, &c.

No. 5. (3 strains.) Two ladies forward and back, gentlemen the same — balance partners, and turn — all chassee across partners, and back — all balance partners, and turn — next two, &c.

No. 6. (2 strains.) Ladies all balance and turn to the right, all promenade — gentlemen the same — promenade eight.

LUCIA SET.

No. 1. (3 strains.) First four right and left — balance four, and turn — ladies chain — promenade four — side couples the same.

No. 2. (3 strains.) First two forward and back, cross over — chassee de chassee, cross back — grand chain — promenade eight — next two forward, &c.

No. 3. (3 strains.) Ladies all forward and back, gentlemen the same — all balance, and turn partners — all chassee across partners, and back — all balance corners, and turn partners.

No. 4. (4 strains.) First four lead to the right, chassee out and form lines across the hall — all chassee in lines — all chain across the hall — all forward and back, swing partners to places — side couples perform the same.

No. 1. (3 strains.) First four right and left — balance and turn partners — ladies chain — promenade four — side couples the same.

No. 2. (3 strains.) First two forward and back, cross over — chassee de chassee, cross back — balance and turn partners — others the same.

No. 3. (3 strains.) First four lead to right, chassee out, form lines across the hall — ladies forward and back, gentlemen the same — ladies chain across the hall — all forward and back, swing to place with partners — side couples the same.

No. 4. (3 strains.) Ladies forward and back, gentlemen the same — grand chain — promenade eight.

No. 5. (4 strains.) First couple forward and back, first lady cross over on the left hand side of the second couple — forward and back three — two ladies cross over — forward three again, swing partners to place — balance four, and turn partners — other couples the same.

SMITH'S SECOND SET.

No. 1. (4 strains.) First four right and left — balance four — ladies chain — promenade four — sides the same.

No. 2. (3 strains.) First two forward and back, cross over — chassee de chassee, cross back — balance four — next two, &c.

No. 3. (3 strains.) First lady join with second couple, forward and back three — balance four — partners chassee across four, back to back four — promenade four — others the same, &c.

No. 4. (3 strains.) First two forward and back, all chassee across partners — same two back to back, partners same — first four pay their address — balance four, turn partners — other couples the same.

No. 5. (2 strains.) First four lead to the right, turn each other's partners — lead up to right again, with the one you turn swing your partners — balance four and turn — ladies chain — promenade four — side couples the same.

No. 5. (3 strains.) First two forward and back, partners same — balance four, and turn — ladies chain — promenade four — other couples the same.

No. 7. (3 strains.) All chassee across partners, and turn corners — grand chain — all balance partners, &c.

No. 8. (3 strains.) First two forward and back, cross over — chassee de chassee, cross back — right and left four — balance four and turn — next two the same, &c.

No. 1. (3 strains.) First four right and left — balance and turn partners — ladies chain — promenade four — side couples perform the same.

No. 2. (2 strains.) First two forward and back, cross over — chassee de chassee, cross back — balance and turn partners — the other couples perform the same.

No. 3. (3 strains.) First two forward and back, back to back — balance and turn partners — ladies chain — promenade four — others perform the same.

No. 4. (3 strains.) First four lead to the right, chassee out and form lines across the hall — all forward and back, swing to place with partners — grand chain — promenade eight — side couples perform the same.

No. 5. (3 strains.) All chassee aross partners, turn the corners — chassee back, and turn corners — grand chain — all balance the corners, and turn partners.

No. 6. (2 strains.) First four chassee across partners, and back — forward and back four, back to back — balance and turn partners — side couples the same.

CINDERELLA SET.

No. 1. (3 strains.) First four right and left — balance partners, and turn — ladies chain — promenade four — side couples the same.

No. 2. (2 strains.) First two forward and back, cross over — chassee de chassee, cross back — balance four, and turn — next two forward, &c.

No. 3. (3 strains.) First four lead to the right, chassee out, form lines across the hall — all right and left across the hall — all forward and back, swing partners to places — side couples perform the same.

No. 4. (3 strains.) First two give right hands across, left hands back and form a line — balance four, half promenade — two ladies forward and back, two gentlemen the same — balance four, half right and left to place — next two give right hands across, &c.

No. 5. (2 strains.) Ladies cross hands round, and back — gentlemen the same — all balance partners, and turn — grand chain — all promenade.

No. 6. (3 strains.) All chassee across partners, and back — allamande the corners, allamande partners — all promenade.

No. 1. (3 strains.) First four right and left — balance four, turn partners — ladies chain — promenade four — sides the same, &c.

No. 2. (2 strains.) First two forward and back, cross over — chassee de chassee, cross back — balance partners, and turn — next two forward, &c.

No. 3. (3 strains.) First four lead to the right, chassee out, form lines across the hall — all forward and back, swing partners to places — grand chain — promenade eight — sides the same, &c.

No. 4. (3 strains.) All allamande corners, allamande partners — balance corners, turn partners — all chassee across partners, and back — all balance partners, and turn — repeat once.

No. 5. (3 strains.) Two ladies back to back, two gentlemen same — balance four — ladies chain — promenade four — side couples the same.

No. 6. (2 strains.) First couple promenade round the set, next, next, last couple, form lines — march — all balance, swing partners to place — all promenade.

LA SONAMBULA SET.

No. 1. (3 strains.) First four right and left — balance, and turn partners — ladies chain — promenade four — sides the same.

No. 2. (3 strains.) First four forward and back, back to back — balance, turn partners — grand chain — promenade eight — sides the same.

No. 3. (3 strains.) First two forward and back, cross over — chassee de chassee, cross back — balance partners, and turn — next two forward, &c.

No. 4. (3 strains.) First four lead to the right, chassee out, form lines across the hall — all chassee to the right and left (five steps each way) swing partners to place — ladies chain — promenade four — sides the same.

No. 5 (2 strains.) First two forward and back, cross over — chassee de chassee, cross back — balance, and turn partners — next two forward, &c.

OCEAN HOUSE SET.

No. 1. (3 strains.) First four chassee across, and back — balance four, and turn partners — ladies chain — promenade four — sides the same, &c.

No. 2. (3 strains.) First two forward and back, cross over — chassee de chassee, cross back — balance four, turn partners — next two, &c.

No. 3. (3 strains.) Two ladies forward and back, cross over — balance four, and turn — two gentlemen forward and back, cross over — forward and back, half promenade to place — sides the same.

No. 4. (3 strains.) All allamande corners, allamande partners — all balance corners, turn partners — grand chain — promenade eight.

No. 5. (4 strains.) Ladies all forward and back, gentlemen the same — all balance, and turn partners — all chassee across partners, chassee back — grand chain — promenade eight.

LEVIATHAN SET.

No. 1. (3 strains.) First four chassee across, and back — forward and back four, back to back — balance partners, and turn — ladies chain — promenade four — sides the same.

No. 2. (2 strains.) First two forward and back, cross over — chassee de chassee, cross back — balance partners, and turn — next two forward, &c.

No. 3. (3 strains.) Two ladies back to back, two gentlemen the same — balance partners, and turn — grand chain — promenade eight — sides the same.

No. 4. (3 strains.) Ladies all forward to the centre, and balata — back and balata — all chassee across partners, and back — gentlemen the same.

No. 5. (2 strains.) Ladies all balance to the right — all promenade — gentlemen all balance to the right, and turn — all promenade to seats.

PORTER SET.

No. 1. (3 strains.) First four right and left — balance four — ladies chain — promenade four — side couples perform the same.

No. 2. (3 strains.) First two forward and back, cross over — chassee de chassee, cross back — ladies chain — promenade four — next couple forward, &c.

No. 3. (3 strains.) All chassee across partners and back — all balance partners, and turn — grand chain — all promenade.

No. 4. (3 strains.) First two give right hands across, left hands back form a line — balance four in a line, half promenade — ladies forward and back, gentlemen the same — balance four half promenade to place — next couple, &c.

No. 5. (3 strains.) All allamande corners, allamande partners — all balance corners, turn partners — grand chain — all promenade.

No. 1. (3 strains.) First lady balance to right hand couple, three hands round with that couple — same three balance to next couple on their right, five hands round — same five balance to next couple, seven hands round — balance, and turn partners — second lady balance to right hand couple, &c.

No. 2. (3 strains.) First four lead up to the right, chassee out and form lines — half right and left in a line, half right and left across — half chain in a line, half chain across — all forward and back, turn partners to place — side couples lead up to the right, &c.

No. 3. (2 strains.) Grand right and left — bow to corners, bow to partners — grand right and left — balance to corners, turn partners — first four forward to centre (at the same time side couples separate and chassee into places of first four) sides forward to centre (at the same time the first four move into their places) repeat, &c.

No. 4. (3 strains.) First couple balance to right hand couple, and swing — right and left with next couple — ladies chain with the next — all balance, and turn partners — all promenade — next couple, &c.

No. 5. (3 strains.) First two forward and back, cross over — two ladies join hands chassee across inside, (at the same time two gentlemen chassee single across on the outside) gentlemen join hands, &c. — next two, &c. — all balance, and turn partners — ladies all forward to centre, forward again and stop — gentlemen all around — balance, and turn partners to place — gentlemen all forward and back, forward again and stop — ladies all promenade single to seats.

FRA DIAVALO SET.

No. 1. (3 strains.) All chassee across, and back — all balance and turn partners — grand chain — promenade eight.

No. 2. (4 strains.) Ladies all forward and back, ladies forward again to the centre — gentlemen swing round the ladies — ladies join your hands, and fall back, gentlemen raising their hands at the same time — all balance and turn partners — gentlemen forward, &c.

No. 3. (3 strains.) First two forward and back, next two the same — balance four, and turn — grand chain — all promenade — next two forward, &c.

No. 4. (3 strains.) First four lead to the right, chassee out form lines across the hall — all right and left — all chain across the hall — all forward and back, turn partners to place — sides the same.

No. 5. (2 strains.) First two forward and back, cross over — chassee de chassee, cross back — balance, and turn — next two forward, &c.

No. 1. (3 strains.) First two forward and back, four forward and back — two gentlemen cross over, turn each other's partners — chassee the ones you turn, allamande with the same — forward four, swing partners to place — next two, &c.

No. 2. (3 strains.) First two forward and back, cross over — chassee de chassee, cross back — balance four, and turn — next two, &c.

No. 3. (3 strains.) First couple chassee to the centre, and balata — chassee back and balata — swing three on each side, the lady with the couple on her right, the gentlemen with the couple on his left, swing your partner to the centre — chassee de chassee with partner, swing to place — next couple perform the same, &c.

No. 4. (2 strains.) First two forward and back, swing between the side couples — forward and back six, swing partner to place — balance four — next couple the same, &c.

No. 5. (3 strains.) First two forward and back, back to back — four ladies cross right hands round, left hands back, (not disjoin hands, give right hands to your partners) — balance eight, turn partners — next couple, &c.

CLEOPATRA SET.

No. 1. (3 strains.) First four right and left — all balance, and turn — ladies grand chain — all promenade — sides the same.

No. 2. (4 strains.) First two forward and back, back to back — first four lead to the right, four hands round to place — ladies chain with the same couple — all promenade — second, third, and fourth couple the same.

No. 3. (3 strains.) First four lead to the right, chassee out — ladies half chain in a line, half chain across — chain in a line, chain across — all forward and back — turn partners to place — sides the same.

No. 4. (3 strains.) Four ladies forward and back, forward and stop in the centre and face out — four gentlemen forward, right hand to partner and left to corner — all balance, turn partners — ladies grand chain — all promenade — four gentlemen forward, stop in the centre, &c.

No. 5. (3 strains.) Four ladies cross right hands quite round, turn partners — gentlemen cross right hands quite round, turn partners — grand chain — all promenade — repeat same.

No. 1. (3 strains.) First four right and left — balance, and turn partners — ladies chain — promenade four — sides the same.

No. 2. (2 strains.) First couple chassee to couple on their right, bow and courtesy to each other twice, moving right and left across each other, at each salutation — right and left with same couple — chassee to next couple, next, next — other couples the same.

No. 3. (3 strains.) First lady balance to right hand gentleman, turn with any gentleman she may choose — balance with next gentleman, &c., second lady, &c., third lady, fourth lady.

No. 4. (3 strains.) First lady turn right hand gentleman with right hand, next with left — next with right, partner with left — all promenade — first side lady the same, and so on with the others.

No. 5. (3 strains.) First couple promenade round the set and face the head of the hall — next — next — next — all chassee across partners, and back — all balance and turn partners — first lady balance with partner, swing any gentleman she may choose — balance with second gentleman, &c. — second lady, &c. — all balance and turn to places — all promenade round the hall.

PRINCE ALBERT SET.

No. 1. (3 strains.) First four forward and back, half right and left — all balance corners, turn corners — half ladies chain, half promenade — first four forward and back, forward again, swing partners to place — sides the same.

No. 2. (2 strains.) First gentleman forward twice — first lady and lady opposite forward, cross over — four forward, turn partners to places — next gentleman forward.

No. 3. (3 strains.) First two forward and balance, turn with both hands to places — first four forward and back, turn partners — (at the same time the side couples change sides and back again) all balance corners, turn with right hands to places — all balance in a circle, turn partners — next two, &c.

No. 4. (3 strains.) First two forward and back, back to back — balance, and turn partners — half promenade, half right and left — first four forward and back, balance to couple at their right — all change places with partners, all balance, and turn partners to place — next two, &c.

No. 5. (3 strains.) All change sides, join right hands at corners and back — first lady forward twice — gentlemen all forward and back, all balance to partners — all chain a quarter round, and balance — gentlemen swing the ladies quite round with right hand, chain again into opposite places — swing partners with right hand quite round, all promenade to places — balance, and turn partners — all change sides, all bow to partners — bow to corners, all promenade to seats.

ROYAL VICTORIA SET.

(Commonly called Marshall's.)

No. 1. (3 strains.) Ladies grand chain — ladies cross hands half round, left hand back to places — all promenade (turning partners at each side) — all swing partners with right hand quite round, left hand back to places — repeat.

No. 2. (2 strains.) First four lead up to the right, four hands round to place — first two ladies forward and back, back to back — first two gentlemen the same — all chassee across and turn corners, back and turn partners — sides the same.

No. 3. (3 strains.) First four forward and back, forward again and balance in the centre — four hands round to place, turn partners — two ladies forward and back, forward again and stop in the centre — two gentlemen the same — four balance, four hands round to place — sides forward, &c.

No. 4. (3 strains.) Grand square — ladies hands across all round (holding right hands up in the centre) gentlemen the same — all join hands and balance (the gentlemen with their backs to the centre) turn partners — repeat four times.

No. 5. (3 strains.) Grand chassee of eight round the set — the first couple leading outside the couple on the right — finish in two lines, and turn partners — the ladies lead round to the left inside the set (the gentlemen at the same time to the right outside of the set) and finish in two lines — the two centre couples four hands round to places, and turn — grand chain — all promenade.

HARMONY GROVE SET.

No. 1. (4 strains.) All balance — all chassee across — ladies grand chain — all promenade — repeat the same.

No. 2. (3 strains.) The first four lead to right and balance, chassee out and form lines — chassee by couples, half right and left — chassee by couples, half right and left — all forward and back, turn partners to place — sides the same.

No. 3. (3 strains.) The first two forward and back, right hand swing between the side couples — forward six, same two cross over — six hands around, all turn partners — next two forward, &c.

No. 4. (4 strains.) The first couple balance to the right, four hands round to place — right and left with the opposite couple — ladies chain with the next couple — all promenade — next couple the same, &c.

No. 5. (2 strains.) The first four forward and back, back to back — sides forward and back, back to back — all hands around — ladies grand chain — all promenade single — balance to corners, turn partners — all chassee across — grand right and left — all promenade to seats.

No. 1. (3 strains.) First four give right hands across half round, left hands back — balance, and turn partners — ladies chain — half right and left, half promenade — sides the same.

No. 2. (3 strains.) First gentleman forward twice — four ladies balance to right hand gentleman, turn with both hands — ladies all pass to next right hand gentleman, balance and turn — next — balance, and turn partners — second gentleman forward, &c. — all promenade.

No. 3. (2 strains.) First two forward and back, join hands and turn to places — first couple forward and swing between the sides — forward and back six, swing partners to place — all balance at corners, turn partners — all join hands and balance in a circle, half round — balance again, round to place — all promenade — next two, &c.

No. 4. (3 strains.) First two forward and stop, next two forward and stop — balance to opposite, turn partners to place — four ladies chassee to right (each taking next ladies place and stop), four gentlemen chassee to left each taking next gentleman's place and stop — ladies repeat to right, gentlemen to the left again — half promenade to places, turn partners — next two forward, &c.

No. 5. (3 strains.) First gentleman lead his partner round inside the figure — four ladies forward give right hands, back — gentlemen the same — all balance and turn — half chain, balance — half promade, balance — half chain, half promenade to places — all balance and turn — all promenade.

DES GRACES SET.

No. 1. (3 strains.) First couple forward and back, forward again and leave the lady opposite at the left of opposite gentleman — three forward and back, repeat — first gentleman forward alone and back, two ladies cross over (taking places at each side of first gentleman) three forward and back, repeat — four give hands half round to the left, half chain to places — next couple forward, &c. — all promenade.

No. 2. (3 strains.) First couple forward passing between opposite couple, back on the outside to places — ladies give right hands across, left hand back — give right hand to partners left, balance there — promenade half round (without disjoining hands) balance again, promenade round to place — first four forward and back, half right and left — forward and back again, half right and left to place — all promenade.

No. 3. (3 strains.) First gentleman give right hand to partner, left hand to side lady (the two ladies join their other hands behind the gentleman at the waist) — three forward and back, repeat — the gentleman retires back stooping to pass under the ladies arms who are holding hands, the gentlemen, then rising, causes the two ladies to

pass and turn under each of his arms, at the same time bowing, while the two ladies courtesy. Second gentleman give right hand, &c.

No. 4. (2 strains.) Gentlemen all balance and turn partners — pass on and balance and turn the next lady on their right — next — next — ladies chain — all promenade.

TRAVIATA SET.

No. 1. (3 strains.) First couple balance to right — to next — next, &c., turn partners — ladies chain — promenade.

No. 2. (3 strains.) First lady forward twice — opposite gentleman the same — balance next lady, &c.

No. 3. (2 strains.) First couple balance to right, four hands round — cross hands with the next — ladies chain with next — balance corners, turn partners — next couple, &c.

No. 4. (3 strains.) First four lead to right, chassee out — chassee across by couples, half right and left — chassee across, half right and left — forward, turn to places — sides the same.

No. 5. (3 strains.) Four ladies cross right hands — half round and back to places — ladies grand chain — gentlemen cross right hands, &c.; ladies grand chain — all promenade.

MAY QUEEN SET.

No. 1. (3 strains.) First two give right hand, cross over, left hand back — (give right hand to partner) — balance four in a line, swing to place — ladies chain — half promenade, half right and left to place — next two, &c.

No. 2. (2 strains.) First couple forward and back, forward again and stop in the centre — six hands around that couple — all balance, and turn partners — all promenade — next couple, &c.

No. 3. (3 strains.) First four lead up to the right, chassee out and form lines across the hall — chassee by couples, half right and left — chassee by couples, half right and left — ladies half chain in a line, half chain across — half chain in a line half chain across — chassee by couples, half right and left — chassee by couples, half right and left — all forward and back, turn partners to place — sides the same.

No. 4. (2 strains.) First couple forward and back, forward again leave the lady in the centre — all bow and courtesy to that lady, promenade half round that lady single — bow and courtesy again, promenade single to places — all balance and turn partners — all promenade — next couple, &c.

No. 5. (2 strains.) Four gentlemen give right hands across, left hands back, (right hands to partners) — all balance, and turn — ladies grand chain — half promenade, half right and left — four ladies give right hands, &c.

No. 1. (3 strains.) All balance and turn corners — first two forward and back, forward again and swing round with both hands to place — first four cross over (first couple passing between the other couple, on the outside in crossing back) — all balance corners and partners — next two forward, &c.

No. 2. (3 strains.) First couple forward and back, forward again and leave the lady in the centre — first couple chassee across (or balance), and turn to place — first couple separate facing each other, the other six form in lines by their sides, all forward and back, turn partners to place — next couple forward, &c.

No. 3. (3 strains.) First lady forward to centre and stop, opposite gentleman the same, lady returns to place — gentlemen the same — four ladies cross right hands, give left hand to the gentlemen, promenade to the right round to place — first two forward and back, forward again (courtesy and bow) back to places — next two forward, &c.

No. 4. (3 strains.) First couple lead to the right and bow — lead to the left and bow — chassee across with the same couple, right and left with opposite couple — next couple lead to the right, &c.

No. 5. (3 strains.) Grand right and left — bow to partners, grand right and left — bow again to partners — first couple face round (right hand side couple pass in behind the first) other side couple; second couple (gentlemen and ladies each in a line) promenade outside — ladies to the right — gentlemen to the left — all forward and back — forward again, turn partners to places.

THE LANCERS' SECOND SET.

No. 1. (3 strains.) First couple chassee right and left, swing round to place — first four cross over (first couple with hands joined between the other couple) other couple join hands back between first couple — four gentlemen cross left hands, giving right hands to partners — balance, turn ladies to the centre, ladies cross left hands (which are lowered) join right hands (which are elevated) *forming the* CAGE, move once round, and turn partners to place — next two, &c.

No. 2. (3 strains.) First two forward and back, cross over — chassee across, cross back — balance and turn partners — balance to corners and turn — form a line four, bow at sides, all forward and back, turn partners to places — next two forward and back, &c.

No. 3. (2 strains.) First lady forward and stop, opposite gentleman the same (both turning round) chassee to places — ladies cross hands quite round, (while the gentlemen lead round outside to the right) all resume partners and places — next lady forward, &c.

No. 4. (3 strains.) First couple join right hands — (gentleman giving left hand to corner lady) the two ladies join their other hands (at the back of the gentleman at his waist) opposite couple join hands, gentleman giving his left hand to the other corner lady, (the two ladies joining their other hands at the back of the gentleman) six forward and back, the gentleman when passing back lowers his head to pass under the ladies arms (the gentlemen immediately rising) the two ladies passing under the gentlemens arms the gentlemen bowing and the ladies courtesying — three hands round, turn partners — side couples the same, &c.

No. 5. (3 strains.) First four chassee forward (at the same time sides chassee into the places of the first four) side couples forward (while the first four chassee into places of the sides) first four chassee back while the side couples chassee together — first four chassee into places (while the side couples chassee back into places) ladies chain — all promenade — sides the same.

THE LANCERS' THIRD SET.

No. 1. (3 strains.) (THE CAGE.) First lady and opposite gentleman, chassee to the right and left and swing quite round with right hand to place — first lady and gentleman, and opposite couple change places and back again.—first lady and gentlemau, passing in the centre and return to places passing outside, the four gentlemen join left hands in the centre at the same time, their right hands to their partners, all forming across and balancing, the gentlemen change places with their partners ; the four ladies coming to the centre, joining both right and left hands with each other, forming a cage, the four ladies with hands joined, dance round to the left, while the gentlemen singly dance quite round the reverse way outside, then turn their partners to their places. The other six do the same.

No. 2. (3 strains.) First gentleman and lady forward and back twice, the second time he leaves the lady on the left of the opposite gentleman, chassee to the right and left and turn your partner right and left entirely, balance to the sides, then forward and back in two lines, and turn partners to places. The other six do the same.

No. 3. (2 strains.) First lady chassee forward alone, then the opposite gentleman — both chassee to the right and pirouette, chassee and glide together round to the left into their own places, then the four ladies join their right hands in the centre, at the same time giving their left hands to their partner's left hand, all dancing quite round in the form of a cross, each gentleman turns his partner round to the left into their own places. The other six do the same.

No. 4. (2 strains.) One gentleman and his partner with the lady on his left, the three forward and back twice, balance and pass be-

tween the two ladies, three half round to the left and back again, the other three gentleman do the same figure, after which, the ladies do the same figure with the gentlemen.

No. 5. (2 strains.) Right and left all round making balance every time, the right and left hand is given, first gentleman gives his right hand to his partner's left, and turn half round in their own places, their backs to the third couple, the second gentleman and lady follow the first couple, the third gentleman and lady follow the second couple, the fourth gentleman and lady follow the third couple; only one couple advancing at a time, when all form in two lines, the ladies on the right of the gentleman all facing the top of the room, then all chassee across twice, and pas de basque twice, the gentlemen turn off round to the left, ladies to the right, gentlemen following first gentleman, ladies following first lady, when all are returned to the former situation, they all turn off, then form two lines, each gentleman facing his partner and chassee forward and back, each gentleman turns his partner into their own places. Conclude with the grand square, viz., first and third couples chassee forward, while the side couples chassee open; first and third couples chassee open, while the side couple chassee forward; first and third chassee back, while the side couples chassee close; first and third couples chassee into places, while the side couples chassee backward into places. The figure commences next with the second, third, and fourth couples in order; when the said couples commence, they chassee forward in the square while the first and third couples chassee open.

PUNCH AND JUDY SET.

No. 1. (2 strains.) Gentlemen all balance to corners, and turn—gentlemen cross over and all balance to opposite corners and turn—gentlemen all promenade round on the outside to places, and turn partners—gentlemen all promenade half round on the outside, swing the lady with the bright eyes—promenade round to place, swing the lady you love best.

No. 2. (3 strains.) First lady balance to right hand gentleman, swing the gentleman with big feet—pass on and balance to the next gentleman, swing the gentleman with the long nose—pass on and balance to the next gentleman, swing the gentleman with the red hair—balance to partners, swing the best looking gentleman in the set—gentlemen all promenade round to the right on the outside—ladies all promenade round on the inside (at the same time)—balance and turn partners—next lady balance to right hand gentleman, &c.

No. 3. (2 strains.) First couple promenade quite round the set and face out—next couple promenade round the set, come to place,

half round to place — first four forward to the centre (backward) back, pass outside and face right hand side couple — all forward to centre (sides backwards) (first four forwards) chassee by couples — all balance and turn to places.

No. 4. (3 strains.) All balance to corners, turn with opposite corners — all balance with opposite corners, turn with the best dancer in the set — first lady promenade half round the set to the right (the gentleman half round to the left at the same time) join hands and promenade back to place — next lady, &c. — ladies all forward to centre and stop, gentlemen all round the ladies — ladies fall back, gentlemen all forward and stop, first and second ladies, and third and fourth ladies, join hands and promenade to seats.

NEW YEAR'S SET.

No. 1. (3 strains.) First two forward and back, forward again leave the lady opposite — three forward and back, first gentleman forward alone, swing with opposite lady — forward again swing with partner, two ladies cross over — three forward and back, opposite gentleman forward and swing with first lady — forward and swing partner to place — grand chain — all promenade — next two, &c.

No. 2. (3 strains.) First four lead up to the right, cross hands half round to the right — left hand half round to the left, four hands to place — then the grand chain thus: extend right hand to partner, then left to next lady, and so half round to your partner, when you meet with a bow or courtesy, all in very slow time; then repeat the same in quick time to places — sides lead up to the right, &c.

No. 3. (2 strains.) First four forward and back, cross over — chassee across, cross back — balance, and turn — ladies and gentlemen join hands (which are to be raised) promenade round to the right — disjoin right hands and join left hands (raised) promenade back to places — grand square — all promenade single — all balance and turn partners — sides forward and back, &c.

No. 4. (3 strains.) First two forward and back, cross over — chassee, cross back — balance, and turn — ladies chain — half promenade half right and left to places — next two forward, &c.

No. 5. (3 strains.) Four ladies cross right hands give left hands to partners, right balance, promenade half round — balance again, promenade round to places — ladies disjoin left hands (gentlemen remain in their places) ladies promenade half round, join hands with gentlemen, all balance — again disjoin left hands promenade half round to places — balance and turn partners — all promenade — repeat the figure.

WALTZ QUADRILLES,

—OR—

WALTZ COTILLONS.

This beautiful dance is performed by four couples in a set, and is formed like a common quadrille or cotillon ; it should always be closed with a gallop or a polka ; it is very simple and may be learned in a short time by those that waltz. The figures are easily followed ; one or two couples knowing them is sufficient to keep it up ; it makes an agreeable change from the common quadrille or cotillon. In dancing those parts of the figure as "first four waltz, sides waltz," &c., the gentleman should hold the lady by the right hand, and above the waist, or by both hands if waltzing be difficult to her : or otherwise, it would be better for the gentleman to support the right hand of the lady by his left. The arms should be kept in a rounded position, which is the most graceful, preserving them without motion ; and in this position each person should keep as far from the other as the arms will permit, so that neither may be incommoded.

In the promenade the gentleman should give his right hand to the lady's left (which should be raised) and not both hands as in the common quadrille.

HOW TO CALL WALTZ QUADRILLES OR COTILLONS.

After the sets are formed, the dance should in all cases commence with bowing and courtesying, first to partners, then to corners (this is to be done while the first strain of music is played), a strain of music in all cases in this work is understood to be eight bars of music, as most of the changes are performed during that time ; but if a double strain of sixteen bars is introduced, it will be marked as two strains, and longer or shorter ones in proportion. In every other number in the set, except the first one, the dancers must rest until the first strain has been played through once ; the first strain is then again played, at the commencement of which the first change must be called ; then the second strain is played, and the next change is called — then the first strain, again and the next change is called — then the third and the next change is called — then the first again and the next change is called. If the figure commences with the first two or first couple, the above changes must be repeated four times, but if with the first four it must be repeated but twice only. The different changes should be called at the moment the music commences.

JENNY LIND'S SET OF WALTZ QUADRILLES.

No. 1. (3 strains.) First four balance, turn partners — half right and left, balance — turn partners, half right and left — all waltz — sides the same.

No. 2. (3 strains.) All forward, ladies pass to the right — all waltz, repeat four times.

No. 3. (4 strains.) First two forward, swing — first four waltz — sides waltz, repeat four times.

No. 4. (3 strains.) First couple waltz inside — grand right and left half round, all waltz to place — repeat four times.

No. 5. (4 strains.) First four balance, turn partners — half right and left, balance — turn partners, half right and left — sides the same.

No. 6. (3 strains.) First couple gallop inside — second — third — and fourth the same — first and second — second and third — third and fourth — fourth and first — grand right and left — all gallop around.

No. 7. (4 strains.) First couple polka inside — second the same — third the same — fourth the same — first and second — second and third — third and fourth — fourth and first — all join hands, all polka around the hall.

SWISS SET OF WALTZ QUADRILLES.

No. 1. (4 strains.) First four balance, half right and left — balance, half right and left — first four waltz — sides waltz — sides balance, half right and left — balance, half right and left — all take hands, forward twice — all waltz round.

No. 2. (3 strains.) First two forward and back, forward and turn — first four waltz — sides waltz — next two, &c.

No. 3. (3 strains.) All take hands forward, ladies pass to the right — half promenade, waltz to place — four times through.

No. 4. (2 strains.) First couple waltz round inside set — grand right and left half round, waltz to place — second couple the same — third the same — fourth waltz — grand right and left half round — all waltz round.

No. 5. (2 strains.) First four balance, turn partners — half right and left, balance again — turn partners, right and left to place — first four waltz — sides the same — sides same as first four.

No. 6. (3 strains.) First couple round inside — first and second round — second and third — third and fourth — fourth and first — first four — sides four — grand right and left half round — all round the hall.

QUADRILLES.

No. 1. (3 strains.) First four balance, turn partners, half right and left, balance again — turn partners, right and left to place — first four waltz — sides same as first four.

No. 2. (3 strains.) First two forward, swing in the centre — first four waltz — sides waltz — next two forward, &c.

No. 3. (3 strains.) First couple waltz inside — grand right and left half round, waltz to place — next couple the same, &c.

No. 4. (3 strains.) All take hands forward, ladies pass to the right — all waltz to place — take hands forward again, and repeat until the lady comes to place.

No. 5. (3 strains.) First four balance, turn partners — half right and left, balance again — turn partners, right and left to place — first four waltz — sides the same — sides same as first four.

No. 6. (4 strains.) First couple polka inside — next couple the same — &c., first and second couples inside — second and third couples inside — third and fourth couples inside — fourth and first couples — all polka around the hall.

VICTORIA SET OF WALTZ QUADRILLES.

No. 1. (3 strains.) First four balance, turn partners — half right and left, balance again — turn partners, half right and left to place — first four waltz — sides waltz — sides balance, &c.

No. 2. (3 strains.) First two forward, swing in centre — first four waltz — sides waltz — next two forward, &c.

No. 3. (3 strains.) First couple waltz inside — grand right and left half around, waltz to place — next couple waltz inside, &c.

No. 4. (3 strains.) All take hands forward, ladies pass to the right, waltz around — repeat four times, until ladies come to their places.

No. 5. (3 strains.) First couple polka inside — second — third — fourth the same — first and second couples polka inside — second and third — third and fourth — fourth and first the same — grand right and left — all polka around the hall.

STAR SET OF WALTZ QUADRILLES.

No 1. (4 strains.) First four balance, turn partners — half right and left, balance again — turn partners, half right and left — first four waltz — sides waltz — sides the same as first four.

(CONTINUED.)

No. 2. (3 strains.) First two forward, swing in the centre — first four waltz — sides waltz — next two forward, &c.

No. 3. (2 strains.) First couple waltz inside — grand right and left half around, waltz to place — next couple, &c.

No. 4. (3 strains.) All take hands forward, ladies pass to the right — all waltz around — repeat four until she comes to her place.

No. 5. (4 strains.) First couple polka inside — next couple the same — &c., first and second couple polka — second and third couples — third and fourth couples — fourth and first couples — all polka around the hall.

SPANISH SET OF WALTZ QUADRILLES.

No. 1. (3 strains.) First four balance, turn partners — balance again, turn partners — half promenade, half right and left to place — first four waltz — sides waltz — sides same as first four.

No. 2. (3 strains.) All take hands forward, lead partners to the right — promenade half round, waltz to place — four times through.

No. 3. (3 strains.) First two forward, swing to place — first four waltz — sides waltz — next two, &c., &c.

No. 4. (3 strains.) First couple waltz inside — grand right and left — waltz to place — next couple the same — third the same — fourth the same.

No. 5. (3 strains.) First couple gallop inside — second — third — and fourth the same — first and second — second and third — third and fourth — fourth and first — grand right and left — all gallop around the hall.

OPERA SET OF WALTZ QUADRILLES.

No. 1. (2 strains.) All take hands forward, ladies pass to the right — all waltz to place — take hands forward again, and repeat until the lady comes to place.

No. 2. (2 strains.) First couple waltz inside — grand right and left half round, all waltz to place — repeat four times.

No. 3. (3 strains.) First four balance, turn partners — half right and left, balance — turn, half right and left — all waltz — sides the same.

No. 4. (2 strains.) All forward, ladies pass to the right — all waltz — repeat four times.

The following Waltz Quadrille is the one mostly in use in fashionable society at the present day — almost invariably ending with a polka. Other figures may be called for Waltz Quadrilles, optional with the prompter, but are not considered, according to the present style, in good taste.

First figure — First four balance (4 bars), turn with right hand — (4 bars), half right and left (8 bars), balance there (4 bars), turn (4 bars), half right and left (8 bars), first four waltz (8 bars), sides waltz (8 bars), sides make the same figure.

Second figure — First couple waltz (8 bars), all grand right and left half round (8 bars), all waltz to places (8 bars), second, third, and fourth couples the same.

Third figure — First two forward to centre (4 bars), turn to places with right hand (4 bars), first four waltz (8 bars), sides waltz (8 bars), all waltz (16 bars), second, third, and fourth the same.

Fourth figure — All join hands and forward and back (4 bars), every lady pass to the right, taking the place of the lady on the right hand side (4 bars), all waltz round to the *gentleman's* place (16 bars), all forward and back again (4 bars), ladies pass to the *next* gentleman on their right (4 bars), all waltz round (16 bars), make the same figure twice more brings all the ladies to their partner. For the finale being the fifth figure, the polka or gallope can be introduced. All polka round (8 bars), first four polka (8 bars), sides polka (8 bars). First and second couples(being the couple at the head and the couple at the right of the head) polka, (8 bars), second and third couple polka (8 bars), third and fourth couple polka (8 bars), fourth and first couple polka (8 bars). All polka round (8 bars), or the quadrille can be finished by calling. All polka round the hall, the music playing any length of time at discretion, instead of all polka round, (8 bars).

SOCIAL SET OF WALTZ QUADRILLES.

First figure — First four balance (4 bars), turn with right hand (4 bars), half right and left (8 bars), balance there (4 bars), turn (4 bars), half right and left to place (8 bars), all join hands and forward and back (4 bars), forward again (4 bars), all waltz round (16 bars), sides the same.

Second figure — Top and bottom ladies forward and back (4 bars), cross over (4 bars), first four balance *there* and turn (8 bars), first four waltz quite round (8 bars), sides waltz quite round (8 bars), top

and bottom gentlemen forward and back (4 bars), cross over (4 bars), first four balance *there* and turn (8 bars), first four waltz *quite round* (8 bars), sides waltz (8 bars), side ladies forward and back (4 bars), cross over (4 bars), sides balance *there* and turn (8 bars), sides waltz *quite round* (8 bars), first four waltz *quite round* (8 bars), side gentlemen forward and back (4 bars), cross over (4 bars), sides balance there and turn (8 bars), sides waltz quite round (8 bars), first four waltz quite round (8 bars,) all forward and back twice (8 bars), all waltz to *places* (8 bars).

Third figure — First two right hand across (4 bars), left hand back in a line (4 bars), balance in line (4 bars), half promenade (4 bars), forward and back four (4 bars), waltz to place (4 bars), first four waltz (8 bars), sides waltz (8 bars), the other twos, the same.

Fourth figure — First couple waltz, stop facing the opposite couple (8 bars), make the first figure of the Spanish dance, viz: half balance (2 bars), turn the opposite (2 bars), repeat three times brings all to places (12 bars), first four waltz (8 bars), second, third, and fourth couples the same.

This Quadrille can be ended in the same manner as the previous one if a polka is used, or, if a gallope, the following figure:—

All promenade (8 bars), all waltz round (gallope waltz) (8 bars), first four waltz (8 bars), sides waltz (8 bars), all waltz (8 bars), first four forward and back (4 bars), four hands round (8 bars), sides forward and back (4 bars), four hands round (4 bars), first four waltz (8 bars), sides waltz (8 bars), ladies grand chain (8 bars), all promenade (8 bars), all waltz.

ORIGINAL SET OF SCHOTTISCHE QUADRILLES.

Arranged by JOSEPH B. BROWN, and danced by his juvenile pupils at his Exhibition Balls, at Union Hall, Boston.

The figures of this Quadrille and positions of the dancers while dancing it, are so complicated, as to make it almost a matter of impossibility to explain it by mere words, in such a manner as to make it comprehensive to the reader, and needs practice to be fully and perfectly understood.

The Quadrille commences by the usual address being made to the partners and corners (8 bars).

First figure — First four half promenade (4 bars), the position for partners in this part of the figure is for both to face the same way, the right hand of the gentleman being around the partners' waist, the

same as in waltzing, with his left hand and ladies right hand both down at their sides, the left hand of the lady should be placed as high upon the shoulder of the gentleman as possible, without making the position awkward or uncomfortable to herself. Sides promenade (in same position) (4 bars), right and left with the corners, couples belonging to the head and foot of the set going to the right, side couples to the left — (4 bars), all take perfect waltzing position there and schottische to place, side couples going on the *inside*, first four going on the outside of the set (4 bars), all promenade half round in same position as the first part of the figure (4 bars), right and left with corners (4 bars), all promenade half round again (4 bars), all right and left to place (4 bars), all schottische round (16 bars).

The steps in this figure, as in the succeeding ones, are the same as while dancing the schottische in ball-room style, with figures, being two kinds of steps, used every alternative two measures of time.

Second figure — All chassee across — gentleman passing in front of ladies (2 bars), turn the corners there with right hand, and take waltzing position (2 bars), schottishe to the *ladies* place (4 bars), repeat three times brings all to partners (24 bars), all promenade (8 bars), all schottische (16 bars).

Third figure — First four schottische (16 bars), sides forward to centre (2 bars), ladies cross over (2 bars), sides lead to left (2 bars), gentlemen exchange partners (2 bars), sides schottische (16 bars), sides forward to centre (2 bars), ladies cross over (2 bars), sides lead to left (2 bars), gentlemen exchange partners (2 bars). First four schottische (16 bars), sides forward to centre (2 bars), ladies cross over (2 bars), sides lead to left (2 bars), gentlemen exchange partners (2 bars), sides schottische (16 bars), sides forward to centre (2 bars), ladies cross over (2 bars), sides lead to left (2 bars), gentlemen exchange partners (2 bars), all schottische (16 bars).

Fourth figure — Every lady pass to the right, take the place of the lady on their right (4 bars), balance there to gentleman and turn (4 bars), ladies pass to next gentleman (4 bars), balance and turn (4 bars), ladies pass to next gentleman (4 bars), balance and turn (4 bars), ladies pass on to *places* (4 bars) balance and turn *partner* (4 bars), gentlemen cross right hands in centre to opposite side (4 bars), balance to corners *there* and turn (4 bars), ladies cross right hands in the centre and join partners on the opposite side (4 bars), balance to corners *there* and turn (4 bars), all grand right and left to places (4 bars), balance to partner and turn (4 bars), all promenade (8 bars), all schottische (16 bars).

Arranged by JOSEPH B. BROWN, and danced by his juvenile pupils at his Exhibition balls at Union Hall, Boston, four successive seasons.

First figure — Grand round and back (8 bars), first couple promenade in centre stopping in front of second couple (8 bars), first gentleman then promenade with second lady — second gentleman *at the same time* making a mazurka with first lady (8 bars), first gentleman then promenade with third lady, third gentleman *at the same time* making a mazurka with second lady (8 bars), first gentleman then promenade with fourth lady, fourth gentleman *at the same time* making a mazurka with third lady (8 bars), grand round (8 bars), second couple promenade in centre stopping in front of third couple (8 bars) and exchanging partners in the same manner as the first couple performed the figure — and accomplish the figure in the same manner. Third and fourth couples make the same figure, each time ending with the grand round.

Second figure — First couple make the mazurka in the centre, and on coming to place join with the lady of the fourth couple (8 bars), promenade three in centre (8 bars), the same three round to the left (4 bars), back to places (to the right) (4 bars), second, third and fourth couples, make the same figure ending with the grand round and back.

Third figure — Top and bottom gentlemen pass to the ladies on their right, side gentlemen at the same time passing to the ladies on *their left* (4 bars), all mazurka round to ladies place (12 bars), repeat three times (48 bars), all promenade (8 bars), all mazurka.

Fourth figure — First four forward, exchange partners (2 bars), return to gentleman's place in waltzing position (2 bars) mazurka across the set (4 bars), same couples mazurka on the outside half round the set, while at the same time, sides forward, exchange partners, return to gentleman's place, then mazurka across the set (8 bars), sides then mazurka on the outside, while first four repeat the commencing of the figure (8 bars), in this manner the figure is continued until all come with their partners the second time. When the figure ends, by first four making mazurka in the centre, while the side couples who are on the opposite side of the set from whom they belong, mazurka on the outside to places.

The figure of this quadrille can be done with the mazurka, or polka — mazurka steps, but in order to present a pleasing uniformity, each and every one should make the *same* steps.

SET OF POLKA QUADRILLES.

Arranged by JOSEPH B. BROWN, teacher of dancing, Boston, Mass.

First figure — First four balance (4 bars), turn (4 bars), first four forward and back (4 bars), half right and left (4 bars), balance there

and turn (8 bars), forward and back (4 bars), half right and left to place (4 bars), first four polka (8 bars), sides polka (8 bars), all polka (8 bars), sides the same.

Second figure.—First couple polka outside of the second couple, stop facing that couple (8 bars), cross right hands with that couple (4 bars), left hand back (4 bars), first couple polka outside that couple to place (8 bars), first four half polka (in waltz position) (4 bars), polka to place (4 bars), second, third and fourth couple the same.

Third figure.—First couple polka, stop facing the opposite (8 bars), make the first figure of the Spanish dance with that couple (polka time and steps), (16 bars), first four polka (8 bars), second, third and fourth couples the same.

Fourth figure.—All polka round (8 bars), all turn corners with the right hand (4 bars), turn partners with left hand, ladies coming to the centre, and joining right hands *there*, keeping hold of partners' left hand (4 bars), balancing (4 bars), turn partners with left hand, once and a half round, gentlemen coming to centre and joining right hands *there* (4 bars), balance *there* (4 bars), turn partners with left hand (4 bars), all polka round (8 bars), all half balance to corner, join right hand (2 bars), turn half round (2 bars), half balance again, *left* hand joining (2 bars), turn to place with left hand (2 bars), half balance with partner joining right hand (2 bars), turn half round (2 bars), half balance *there*, joining left hand (2 bars), turn half round with left hand (2 bars), all polka round (8 bars).

WALTZ AND POLKA QUADRILLES.

Number One.—First couple waltz inside — all pursue the partners half round — then waltz to place — second the same — third couple waltz inside, then each lady pursue the gentlemen half round the set — then all waltz back to place — fourth couple the same.

Number Two.—First lady turn the right hand gentleman with right hand — next gentleman with left — third with right and partner with left — then all half balance and waltz quite round to place — repeat three times.

Number Three—All balance to corners with polka step, turn the same with left hand — giving the partner your right, and grand right and left half round — all waltz to place.

First four polka — sides polka — all take hands forward and back twice — then all polka round.

By J. H. WHITE, prompter of the Germania Quadrille Band.

No. 1. First four balance, turn partners — first four polka, sides polka — all join hands, all polka round — sides the same.

No. 2. all join hands, ladies polka to the right — all polka to place. *Four times.*

No. 3. First couple polka inside, grand right and left half round, all polka to place. *Four times.*

No. 4. First two forward and swing to place — first four polka — sides polka — all join hands — all polka to place. *Four times.*

No. 5. First four forward, change partners — first four polka — — sides polka — sides forward, change partners — sides polka — first four polka — all join hands, turn the right lady — polka around, all forward — turn partners, all polka round the hall. Last.

WALTZ QUADRILLE.

No. 1. Four balance half right and left — balance half right and left — all join hands, forward — turn partners — all waltz around — sides the same.

No. 2. All forward and back — four ladies pass to the right — all waltz around. *Four times.*

No. 3. First couple waltz inside — grand right and left half round — all waltz to place. *Four times.*

No. 4. First two forward and swing to place — first four waltz — sides waltz. *Four times.*

No. 5. Polka. — Four ladies give right hands half round — left hand to gentlemen's left — all polka to the right to place — all waltz round — gentlemen the same — first couple polka inside — next — next next — first and second — second and third — third and fourth — fourth and first — all join hands — all polka round. Last.

POLKA REDOWA QUADRILLE.

No. 1. First four balance turn partners — sides balance turn partners — first four polka — sides polka — all polka around. *Twice.*

No. 2. First two forward swing to place — sides the same — sides polka — first four polka — next two forward — sides polka — first four polka — next two forward, swing to place — first four polka — sides polka — first four polka — sides polka — all join hands, all polka around.

No. 3. First couple polka inside — grand right and left half round — all polka to place. *Four times.*

No. 4. All join hands forward ladies pass to the right — all polka to place. *Four times.*

No. 5. First couple polka inside — second and third — fourth and first — second and third inside — third and fourth — fourth and first — all join hands, all polka around the hall.

By P. SULLIVAN, Professor of Dancing.

First figure. First four give right hands to partners right, balance and turn — first four polka round inside the circle — side couples polka round — all polka round to place — side couples repeat the figure.

Second figure. All balance at corners and turn with right hands full round — all polka with partners full round — ladies forward and back, gentlemen the same — ladies hands round to left — gentlemen go round to right singly — all polka with partners full round — the figure is repeated.

Third figure. All join hands forward and back, forward again each lady passes to the right hand gentlemen — all polka round — repeat the figure till you regain your partner.

Fourth figure. All turn at corners with right hands full round, partners with left hands — ladies join right hands in the centre retaining their partners left, all balance and turn partners with left hands — all polka round — repeat the same figure.

Fifth figure. All join hands forward and back twice — ladies grand chain — all polka round — first four lead to couple at the right, four hands round — eight hands round to place — all polka round — to be repeated, all polka round the hall.

WALTZ QUADRILLE.

By PROFESSOR SULLIVAN.

First figure. First four give right hands to partners, balance and turn — half right and left — balance again, and return to place — all join hands forward and back twice — all waltz round to place — side couples repeat the same figure.

Second figure. First two forward and back and turn with right hands full round — first four waltz round — side couples do the same — all waltz round — repeat the figure until all have done it.

Third figure. First couple waltz round inside the circle — all join hands and forward and back twice — grand right and left half way round — waltz round with partners to place — repeat the figure four times.

Fourth figure. All join hands forward and back, forward again, ladies pass to the gentlemen at their right — all waltz round in a large circle to place — repeat the figure until you regain your own partners.

Fifth figure. First couple hop waltz or polka waltz (according to which ever may be played) — second couple waltz — third couple waltz — fourth couple waltz — first and opposite couples waltz round — side couples waltz round — all waltz round — after which all waltz round the hall.

First figure. All join hands round to left and back (8 bars), all balance in place (8 bars), first couple lead round inside the circle giving right hands (4 bars), turn in place (2 bars), then turn lady under the arm (2 bars), all balance, each couple repeat the figure.

Second figure. First couple lead to couple at right, and grand right and left (8 bars), lead to next couple and ladies chain (8 bars), lead to last couple and four hands round to place (8 bars), each couple repeat the figure.

Third figure. THE GRACES. First couple lead to couple at right, lady passing to the gentleman's left retaining his hand, gentleman gives his left hand to the side lady (4 bars), both ladies join hands behind and forward and back twice, the second time the gentleman stoops, the ladies pass the hands over his head from behind as he retires (8 bars), round to left (4 bars), first couple waltz to place while side couple half balance in place (4 bars), each couple repeat the figure.

Fourth figure. First couple lead round inside giving right hands at the 7th bar, the gentleman kneels, changing hands, the lady goes round him twice (8 bars), gentleman rises on the 7th bar, all balance—to be repeated by each couple.

Fifth figure. FINALE. Ladies forward and turn backs to centre (4 bars), four hands round to right and back (8 bars), turn partners with left to place (4 bars), all chassee across and back with slide step (4 bars), half balance (4 bars), all join hands and forward and back twice (8 bars), all balance (8 bars), all waltz round to place (8 bars), repeat.

Description of the Figures and Steps, for the Mazurka Quadrille, AS DANCED AT MR. SULLIVAN'S ACADEMY 323 Washington Street, Boston.

As in the French Quadrille, one part of the music is played before commencing; each figure commences with *le rond*, or, all hands round to left and back (8 bars). Then the balance, which is performed as follows: the gentleman holding his lady, as in waltzing; he makes a hop, and slide back with left, bringing right behind at the end of one (1 bar), which he repeats four times, turning twice round in place, at the fourth bar, he changes his lady to his left side, and performs the same step back with right foot turning twice round, changing the lady to his right side at the end of the next (4 bars), the lady at the same time does the mazurka slide step by hopping with left, and sliding the right forward following with left (1 bar), repeating four times—and the same back with the left to place (8 bars), each figure finishes with the mazurka waltz, which is done by hopping on one foot, sliding the other and hop on the same, turning half round with each step. These with pas de basque and promenade,

are the principal steps in use. In order to acquire a correct method of performing the steps of the Mazurka Quadrille, it is necessary to have recourse to a competent teacher.

POLKA REDOWA QUADRILLE.

As danced at MR. SULLIVAN'S Academy, 323 Washington Street, Boston.

No. 1. First four forward and back, polka redowa — half round — forward and back again, and polka redowa to place — side couples do same — all balance at corners and turn with right hands full round — ladies passing to next gentlemen, repeat the balance and turn until each gentleman regains his partner — all polka redowa round to place — repeat.

No. 2. First four half right and left — side couples same — gentlemen join left hands in centre giving right hands to partners right, all balance and grand right and left half around to place — cross left hands again in centre giving right hands to partners, and balance, turn partners to place — all polka redowa round to place — repeat.

No. 3. First four forward and back and turn the opposite with right hands full round — lead to couples at right and balance — polka redowa with opposite ladies forming two lines — ladies half chain — polka redowa half round — repeat — all forward and back, turn partners to places — all polka redowa round to place — side couples repeat the figure.

No. 4. All join hands, forward and back twice — first four polka redowa round — side couples same — all balance at corners, and turn with right hands — all polka redowa with the ladies they have turned full round — repeat until you regain your own partner.

No. 5. Ladies forward and back, right hands across in centre half round — left hands to opposite gentlemen, all balance keeping hands, turn with left hands — all polka redowa full round — ladies forward and back again — and repeat same figure to place, at end all polka redowa round the hall.

SCHOTTISCHE QUADRILLE.

Composed by PROF. SULLIVAN, Boston.

No. 1. First four balance and turn — half right and left — repeat to place — side couples do the same — First four schottische waltz round — sides same — all waltz round — repeat.

No. 2. First four forward and back — sides same — grand right and left half round — balance and turn partners — grand right and left to place — balance and turn partners — all waltz round to place — repeat.

No. 3. All join hands, forward and back twice — the second time, gentlemen turn the ladies at their left — balance and waltz quarter round the circle — continue the balance and waltz until each couple come to their places — repeat, until each gentleman regains his own partner.

No. 4. Ladies forward and back, gentlemen the same — ladies join right hands in the centre, at the same time giving left to partners — all balance and turn partners — all balance at corners and turn — then partners — all waltz round to place — repeat.

No. 5. First couple balance and waltz round inside — second — third — and fourth couples do the same — first four lead to couples at right, give right hands to opposite ladies and balance — turn into lines — all forward and back, forward again and turn partners to places — all balance and waltz round — all schottische, round the hall.

LA VARSOVIANA.

Explanation by PROF. SULLIVAN, Boston.

The gentleman holds his lady, same as in waltzing, and begins with left, and lady with right foot.

First part. Chassee and point right foot to the side, turning half round (2 bars), same with right foot, turning half round (2 bars), continue during, (16 bars).

Second part. Slide the left foot forward twice, hop with right, at the end of each slide (2 bars), chassee and point right to the side turning half round, same as in first part (2 bars), repeat with right foot (4 bars), continue (16 bars), repeat the first part (16 bars).

Third part. Polka redowa waltz three (3 bars), point right foot to the side on the (4th bar), turning half round, commence with right and repeat the same (4 bars), continue (16 bars).

REMARK. The hands may be changed or not, at the end of each half turn. The steps may be performed up and down, as well as round, the hall. The music should be well marked, and played in Polka Mazurka time.

LA MADRILAINNE.

Explanation by PROF. SULLIVAN, Boston.

La Madrilainne is a graceful dance, lately composed by Madame Michau, of London. Its style is Spanish, and Castenets are obligato, to accompany the music, which is in three eight time, played rather slowly and well marked.

STEPS. The gentlem n begins with left foot, the lady with her right, the position the same as in the waltz or polka. Slide to the side point

the other and bring it near to the first (1 bar), repeat — and two pas de basques in turning once round (2 bars), side again, point the other and bring it up to the first (1 bar), pas de basque (1 bar), turning half round, repeat — this is to be continued as often as found agreeable, after which the first part is repeated.

LA MADRILAINNE.

No. 1. (4 strains.) Forward four, change hands, return to places, polka waltz figure once round — balance and turn partners half round with right hand,* ditto to places with left hand,* promenade forward,* turn without quitting hands, promenade to places,* sides the same.

No. 2. (3 strains.) The first couple waltz back to couple on their right, ending with the hands across — cross hands half round with the right hand,* ditto, back with left hand,* first couple waltz to their places* — half promenade with opposite couple, waltz back to places, next couple, &c.

No. 3. (2 strains.) First couple lead or waltz up to opposite couple, turn the opposite couple half round with the right hand,* turn back with the left hand,* first couple waltz to their places — next couple, &c.

No. 4. (3 strains.) The first couple forward in waltz position, changing the lady from the right to the left hand four times* — four take hands round, pass the ladies from the left to the right hand four times, reforming the round after each pass* — First couple waltz back to their places — next couple, &c.

No. 5. (4 strains.) The grand round — all balance en carre — the first lady cross over, followed by her partner, the gentleman dances back to his place, followed by the lady. N. B. The arms placed akimbo after the round. First couple waltz once round — others the same, &c.

No. 6. (3 strains.) The first couple waltz back to the couple on their right, ending with the hands across — cross hands half round with the right hand,* ditto, back with the left hand,* first couple waltz to their places* — half promenade with opposite couple, waltz back to places — next couple, &c.

TIGER POLKA QUADRILLE.

No. 1. (4 strains.) First four balance and turn — forward and back, half right and left — balance and turn there — forward and back, half right and left to place — first four polka — side couple polka — other sides the same.

No. 2. (3 strains.) First two forward give right hand, swing to place — first four polka — sides polka — next two, &c.

No. 3. (4 strains.) First couple polka inside — grand right and left half way round, polka to place — next couple, &c.

No. 4. (4 strains.) All join hands and forward, ladies pass to the right — all polka — join hands forward again, ladies pass to the right, &c.

* *Figures marked thus* *, *require the heel and toe or balance step.*

First couple polka inside — grand right and left half way round polka to place — next couple, &c.

First couple polka inside — next couple the same — next — next — first and second couple polka round each other — second and third — third and fourth — fourth and first — all polka around the hall.

THE POLKA AND QUADRILLE MAZURKA STEP.

POLKA.

The position of the gentleman and lady, in dancing the Polka, is almost similar to that of the ordinary waltz. The gentleman should place himself opposite his lady ; he should support her with the right hand placed around the waist. The arm, destined to support the lady, alone requires a certain degree of vigor ; a natural grace, an elasticity, and an extreme ease, should prevail in all the movements of the gentleman.

The left hand, which holds the lady's right, should be half extended from the body ; the arm neither too *stiff* nor too much bent, which would look affected in one case, and *guache* in the other.

The gentleman should hold his lady neither too near nor too distant from him : too great a proximity would be contrary to the laws of

propriety and grace; while too great a distance would render very difficult, if not impossible, the turns and evolutions which form a part of this dance. In short, the gentleman must determine, by his own good taste, the law of that space which is to exist between his partner and himself.

The lady should place her right hand in that of the gentleman's, the other gracefully resting on his shoulder; she will leave her head in its natural position, and avoid raising it, lowering it, turning it to the right or left; the most simple attitude being the best adapted to the Polka, as indeed it is to all dances and Waltzes we are about to describe.

She should let herself be guided entirely by the gentleman, who alone imparts to her the direction of the dance, conducts her to this or that part of the ball-room, and decides the repose and the re-commencement of the dance.

WALTZ OF THREE STEPS. WALTZ OF TWO STEPS.

THREE STEP WALTZ OR VALSE A TROIS TEMPS.

The gentlemen should place himself directly opposite his lady, upright, but without stiffness; joining hands, the left arm of the gentle-

72 THREE STEP WALTZ OR VALSE A TROIS TEMPS. (CONTINUED.)

man should be rounded with the right arm of the lady, so as to form an arc of a circle, supple and elastic.

1st. Gentleman slides left foot diagonally backwards.

2d. Slide right foot past the left in the same direction, turning slightly to the right.

3d. Bring the left foot again behind the right.

4th. Slide the right forward, still slightly turning to the right.

5th. Slide left foot forward again.

6th. Turn on both feet, finishing with the right foot forward.

All turns are to the right for the gentlemen, to the left for the lady

SCHOTTISCHE. (See page 73.)

The Gentleman begins by sliding to the left with his left foot, then performing a *chassee* towards the left with the right foot, without turning at all during the first two times. He then slides backwards with his right leg, turning half round; after which he puts his left leg behind to perform with it a *chassee* forward, again turning half round at the same time. He must finish with his right foot forward, and begin again with his left foot as before.

To dance the *Deux Temps* well it must be danced with short steps, the feet sliding so smoothly over the surface of the floor that they scarcely ever seem to be raised above it. Anything like springing or jumping is altogether inadmissible.

Tall gentlemen should avoid, if possible, waltzing with short ladies, as their difference in height, must necessarily destroy the ease of blended movement, which should act like one person.

EXPLANATION OE THE SCHOTTISCHE STEP.

The gentleman begins with the left, and the lady with the right foot.

Three *pas Marche* (or walking steps) sideways, finishing with one foot up behind, then jump on the foot that is down. The same with the other foot.

Four times *jete* forward, and jump on the foot which is down in turning one round; this to be repeated four time. Lately the Valse *a Deux Temps* has been introduced instead of the four *jetes* and *jumps* — it is far superior.

Some begin the Schottische with four steps of the Gallopade, and then four *jetes* and jump.

ELETEZKA ESPAGNOLE.

This is a new and very popular dance, and has been highly spoken of by the Press of this City. It was composed and introduced by PROF. C. M. BROWN, of Essex Hall, Boston. It is formed like the Quadrille Francais, and has music written expressly for it. The step is easy of acquisition and is somewhat similar to the Schottische waltz. The couples advance and retire, then advance, and turn the same as in the spanish dance. Sets then grand right and left with the opposite to place — when they waltz to meet the next couple. These changes are repeated with each set.

REDOWA.

The step is as follows, supposing the lady to commence: — Stand in third position, (right foot forward) spring on right foot, bringing it up behind the left foot, at the same time raising left foot, (count

one ;) slide left foot forward, slightly bending the knee, (count one ;) bring right foot up to left, with a slight hop, again raising left foot, still keeping it forward, (count one ;) spring on left foot, bringing it behind right, and raising right foot with a slight hop, (count one ;) slide right foot forward, bending knees, (count one ;) bring left foot up to right, with a slight hop, raising right, keeping it forward, (count one ;) this is the forward movement ; the gentlemen merely reverses the feet.

For the circular movement, the lady slides the left foot forward, and the right back. The gentleman, *Vice Versa.*

The reverse turn may also be used in the dance to form a variety. The step is almost the same as the *pas de Basque ;* the only difference is the hop. This Valse is still quite fashionable.

In dancing the Redowa, care should be taken to mark well the first and third crotchet in the bar, otherwise it looses the character of the Mazurka, to which family of steps it belongs.

VARSOVIANA. (See page 67.)

The Gorlitza is danced by two like the Waltz. The music is two-four-time. This dance may be divided into four different steps.

1 One bar of the Polka in turning half round, and the same without turning, finishing on both feet ; the left foot forward for the lady as well as for the gentleman.

2. *Sissonne* with the left foot for both lady and gentleman, and two little *pas marche* behind, in turning. This to be repeated.

3. One complete step of the Polka Mazurka.

4. *Tems leve* sideways, *Sissonne*, and *pas de bourre* behind and before. [This is the Polka Mazurka.]

N. B. For those not acquainted with the foreign terms for dancing, a few lessons will be required to make them understood.

THE MAZURKA STEP. (See page 61.)

No. 1. First four gallopade — right and left — balance and turn all eight — ladies chain — all gallopade — sides the same.

No. 2. All balance and turn partners — first four pass through each other, changing places, ladies pass in the centre, gentlemen outside. All balance and turn — all gallopade — sides pass through &c.

No. 3. First two forward and back, back to back — next two forward &c. — next — next — four ladies forward and back, gentlemen the same - ladies grand chain — all gallopade.

No. 4. First four right and left — ladies chain — balance and swing corners — all gallopade — sides the same.

No. 5. First couple gallop inside — second — third — and fourth the same — first and second — second and third — third and fourth — fourth and first — grand right and left — all gallop round the hall.

GALLOPADE — LE GALLOP,

Is a dance now very much in vogue, from its being so very similar to the Valse *a Deux Temps* in appearance; but the music is extremely different, being in two-four time. Like the round dances, an unlimited number may join, and the step is somewhat similar to the *Chassee*. The gentleman commences with his left foot, and the lady with her right, and it is generally commenced with eight sliding steps, the gentleman keeping his left foot forward, and the lady her right; then half turn, and *Vice Versa*, the gentleman with right foot forward, and the lady with left, and so at pleasure. It may be varied by waltzing. This dance is generally used as a *finale*, or, concludes the first part of a public ball. It is of a very exciting nature.

NEW YORK POLKA, DANCED IN COUPLES OF TWO.

Promenade round with waltz step, hand in hand; waltz round, lady's hand on gentleman's shoulder; four Polka steps forward, waltz round, back step, (four times); plain waltz round; Breman steps, heel and toe: waltz round, hands on waist; grand chassee, two steps forward, two steps back; Polka figure with hands up, elbows down, three steps and coupée back; turning waltz heel and toe: gallopade step, quick.

POLKA. — FOR TWO OR MORE COUPLES.

Grand promenade; grand waltz; Polka gallop; Polka waltz; Inconstante, the lady changing four times; petite chase, twice; grand chase, twice; valse croisée; figure composée; carré; love chase, in which the gentleman tries to look at his lady, then turns round her twice; chain three and a half times around; coquette, twice; valse croisée, heel and toe; Polka waltz, change sides; double waltz.

This is a slow and extremely graceful dance, though it may suffer in comparison with its gay and sprightly *compagnons*, la Valses, Polka and Schottische, yet it has many admirers.

It consists of three parts, which we describe thus.

1. Spring with the right foot, at the same time advancing left foot, (count two ;) then spring on the left foot (count one ;) spring again on the left foot, at the same time advancing right foot, (count two ;) spring again on the right foot, (count one.) These six steps complete one circle.

2d. Take your position ; spring on the right foot, at the same time striking with the heels together ; slide left foot to the left, bending the knee, (count two ;) then bring right foot up to the place of the left foot, with a slight hop, raising the left, (count one ;) then spring again on the right foot, striking the two heels, sliding the left foot to the left, (count two;) falling on the left foot, and raising the right behind, (count one ;) then spring on the left foot and reverse the whole of the second part.

3d. Spring on right foot, at the same sliding left foot to the left, (counting two ;) then hop on the left foot, bringing right foot up be

CELLERIUS WALTZ. FANCY DANCE.

hind left foot, (connt one ;) then spring on the left foot and slide right foot to the right, (count two ;) then bring the left foot to the place of the right foot with a hop, raising right foot, (count one.)

These details constitute the steps for the gentleman. For the lady the steps are precisely similar — but reversed — thus, for right foot read left ; and for left, right.

POLKA REDOWA.

Five Step Waltz, as described by Cellarius.

THE GENTLEMEN'S STEP.

First time. — He should have his right foot in front, make a *Jete* with the left foot passing before the lady, as in the Valse *a Trois Temps.*

Second time. — Place the right foot in the third position behind.

Third time. — Join the left foot behind the right.

Fourth time. — Bring the right foot forward in the fourth position.

Fifth time. — A little glissade behind and on the side.

The waltzer must always recommence with the left foot. In the three times the waltzer must make a half turn, as in the old three time waltz ; scarcely turn at all in the fourth, and make the second half turn in the fifth, upon the little glissade. Lady commences with the right foot.

FIVE STEP WALTZ.

First and third couples (face each other) (second couple remain in their places) balance, swing around second couple to opposite places — same couples balance again, and swing to places — first couple down the centre, back (cast off) right and left four.

SAVIN HILL HORNPIPE.

First couple cross over, first lady swing with the second gentleman half round, (at the same time) the first gentleman swings the second lady half round — forward and back four twice — ladies chain — first couple balance and swing to place.

NIAGARA FALLS HORNPIPE.

First couple down the outside, back and cross over — first lady balance with the second gentleman (at the same time) first gentleman balance with the second lady, first couple swing to place — ladies chain — right and left.

LADY'S TRIUMPH.

First lady join right hands with second gentleman down the centre, first gentleman down after them takes his partner by the left hand, joining his right with second gentleman's left behind the lady, up (in that position) to place — first gentleman and second lady down the centre, first lady after them and up as before to place — first couple down the centre, back (cast off) — right and left four.

SPEED THE PLOUGH.

First couple cross over, first lady balance to second gentleman and turn (at the same time) first gentleman balance to second lady and turn — first couple down the centre (on opposite sides) back (cast off) — ladies chain — half promenade, half right and left.

FRENCH FOUR.

First couple balance and cross over (go below one couple) — balance again and cross back to places — first couple down the centre, back and cast off — right and left four.

TRIP TO NAHANT.

First three couples forward and back, all turn partners half round — six forward and back again, all swing partners to places — first two couples down the centre, back, first couple go below second couple — right and left four.

(*Music* MASSAIS FAVORITE.) *Nims.*

First four right and left — first couple down the centre (turn half round) back and cast off — ladies chain — forward and back, cross to place.

SARATOGA HORNPIPE.

First couple chassee outside, back and cross over — chassee below two couples (on the outside) join hands and chassee up to place, swing half round — down the centre, back and cast off — right and left.

WASHINGTON QUICK STEP.

First four cross right hands half round, left hands back — first couple down the centre and turn half round, up and cast off (on the opposite side) — ladies chain — forward four and swing to place.

MISS BROWN'S REEL.

First lady turn second gentleman, first gentleman turn second lady — first couple down the centre, back and cast off — balance four, turn partners — right and left four.

RICKETT'S HORNPIPE.

First six balance, swing half round — balance again and swing to places — first couple down the centre, back and cast off — ladies chain.

DOWNFALL OF PARIS.

First couple down the outside, back — down the centre, back and cast off one couple — forward and back six, swing six half round — six forward and back again, swing six to places — first couple cross right hands with third couple half round, left hands back with same couple — right and left first four.

MISS GAY'S REEL.

First couple balance, cross over and go down outside below two couples — first couple balance again, cross over and up outside to places — first couple down the centre, back and cast off — right and left four.

CINCINNATI HORNPIPE.

First two couples balance, half right and left — balance again, half right and left to places — first couple down the centre, back and cast off — right and left four.

First lady down the centre (first gentleman down the outside at same time) back — first gentleman down the centre (first lady down the outside at same time) back — first couple down the centre, back and cast off — right and left.

DURANG'S HORNPIPE.

First lady balance with the second gentleman, turn with partner — first gentleman balance with tho second lady, turn with partner — first couple down the centre, back, cast off one couple — right and left with the same.

CHASE (OR HUNT) THE SQUIRREL.

First lady down the outside (gentleman crosses over and follows) back up the middle — first gentleman down the outside (lady crosses over and follows) back up the middle — (join hands) down the centre, back cast off — right and left four.

GILDEROY.

First couple down the centre with the second lady, (leave the lady at the foot) back first couple down the centre with the second gentleman (leave second gentleman at the foot) back — first couple down the outside pass in to centre at the foot, up the centre followed by second couple — right and left four.

MONEY MUSK.

First couple join right hands and swing once and a half round, go below second couple (the first lady goes below second gentleman on the outside) (first gentleman at the same time goes below and between second and third ladies) — forward and back six, first couple swing three quarters round — first gentleman goes between second couple (on the inside) first lady goes between third couple (on the inside) forward and back six, first couple swing three quarters round to place (below one couple) — right and left four.

HULL'S VICTORY.

First couple join right hands and swing half round (first lady give left hand to second gentleman's right) (gentleman give his left hand to second lady's right) balance four in a line — first lady swing with second gentleman, first gentleman swing with second lady at the same time and pass partner — (join hands again with second couple) balance four in a line, swing to places — down the centre with partner, up (cast off) — right and left four.

First lady balance to the third gentleman, turn the second gentleman — first gentleman balance to third lady turn with the second lady — first couple down the centre, back (cast off) — right and left.

NEW CENTURY HORNPIPE.

First couple balance, swing once and a half round — ladies chain — first couple balance again and swing once and a half round to place — right and left four.

SPEED THE CABLE.

Forward and back six, swing six three-quarters round to the left — first couple chassee across the set back and cast off — turn contra corners — forward and back six and swing round to the right to place.

BEAUS OF ALBANY.

First and second couples balance, swing partners — both couples down the centre, (back first couple cast off) — cross right hands with second couple, left hands back — right and left with third couple.

CAMPTOWN HORNPIPE.

First couple down the outside, back — down the centre, (swing at the foot half round) up the centre (lady on the gentlemans side) and cast off — ladies chain — first couple balance, and swing to place.

CHORUS JIG.

First couple down the outside, up — down the centre, up (cast off) — swing contra corners — balance and turn to places.

SMITH'S HORNPIPE.

First and second couples cross right hands half round, first couple down the centre — back; first and second couples cross left hands half round to place — first couple down the centre, back and cast off — right and left.

ANGENETTE'S FANCY!

Form in sets of six couples. Music, Wilder's Hornpipe.

First and second couples cross over and down the outside (ladies on the gentlemens side and gentlemen on the ladies side) swing half round at the foot of the set — up the outside and cast off one couple, forward and back six — first two couples cross right hands half round left hands back — right and left.

First couple cross over inside below second couple, up on the outside swing partner to place — first couple down the centre, back and cast off — first lady swing second gentleman quite round, first gentleman swing the second lady quite round — right and left.

FISHER'S HORNPIPE.

First couple down the outside, up — down the centre, up (cast off) — swing six hands quite round — right and left.

VINTON'S HORNPIPE.

First lady balance to first and second gentleman (at same time) swing three hands round, first gentleman balance to first and second ladies, swing three — first couple down the centre, back and cast off — right and left four.

BEAUS OF OAK HILL.

First lady down the centre with second gentleman, back and the lady cast off — first gentleman down the centre with second lady, back and the gentleman cast off — first four balance, half right and left — balance again, half right and left to places.

POP GOES THE WEASEL.

First couple down the outside, back — down the centre, back — swing three hands once and a half round with second lady (first couple raise their hands) second lady passes under them to place — first couple swing three hands with second gentleman (first couple raise their hands) second gentleman passes under to place.

THE TWIN SISTERS.

First two ladies join hands and chassee across the set and back (two first gentlemen chassee across single on the outside at the same time and back) two first gentlemen join hands chassee across, (ladies on the outside at same time) back — first couple down the centre, back cast off — right and left.

THE GRACES.

First couple cross over, down the outside below two, up the centre to place — swing with second lady once and a half round, first couple raise their hands and the second lady pass under to place — swing three hands with second gentleman, first couple raise their hands and second gentleman pass under to place — right and left.

First couple join hands, swing half round, give left hand to second couple, balance four in a line, swing with the left hand — down the centre, back and cast off — ladies chain — down the outside, back to place below one couple — forward and back six, first couple swing half round — right and left.

ARKANSAS TRAVELLER.

Balance first six, chassee half round — balance again, chassee round to place — first four cross hands half round, swing partners — cross hands round to place, first couple swing quite round — down the centre, back and cast off — right and left.

SPIRITS OF FRANCE.

First and third couples balance, and swing six hands half round — same couples balance again, six swing round to place — first couple down the centre, back and cast off — right and left.

LAMP LIGHTER'S HORNPIPE.

First couple cross over and go between second and third couples facing out, join hands and balance three on a side and swing the right hand person — balance again, swing the left hand person, and swing partners half round with right hand — first couple down the centre, back and cast off — right and left.

HEWETT'S FANCY.

First couple down the outside (second couple down the centre at the same time) first couple up the centre (second up the outside at the same time) — ladies chain — down the centre, back and cast off — right and left.

RED LION HORNPIPE.

First couple balance, down the centre — balance at the foot, up the centre and cast off — cross right hands half round, left hands back — right and left four.

LIGHT DRAGOON.

Music : Miss McLeod's Reel. *Pinkerton.*

First couple down the centre turn half round, back (lady on the gentleman's side) (gentleman on the lady's side) cast off — ladies chain — promenade four — forward and back, cross over to place.

Form in sets of six couples.

First couple down the outside (foot couple up the centre same time) back first couple down the centre back and cast off (foot couple up the outside and back at the same time) — ladies chain first four — right and left.

JORDAN IS A HARD ROAD.

Six couples in a set.

First couple balance cross over and down the outside, — balance at the foot, cross over up the outside — down the centre, back and cast off — right and left.

RORY O'MORE.

First couple cross over, down the outside below two, up the centre cross to place and cast off — join right hands balance and step two steps to the right by each other, join left hands and balance again — swing contra corners — balance and turn to place.

FIGURE EIGHT.

First couple cross inside below second couple, up outside to the head — cross over inside below second couple again, up outside to place — down the centre, back and cast off — half promenade, half right and left.

GIPSEY'S HORNPIPE.

First couple cross over down the outside, back on same side — down the centre (lady on the gentleman's side) back — ladies half chain in a line, half chain across — half chain in a line, half chain across.

LADY OF THE LAKE.

First couple change place before commencing to dance.

First couple balance to second couple, turn — first four balance to partners, turn — down the centre, back and cast off — ladies chain.

FORE AND AFTER, OR A STRAIGHT FOUR.

Music: CHARLEY OVER THE WATER.

Two couples stand in a direct line, (partners facing each other) all balance, straight right and left or Highland chain — (this is repeated two or three times) a lady and gentleman stop in the centre and balance, straight right and left — other couple the same — repeat at pleasure.

OPERA REEL.

Six couples in a set.

First couple balance, down the centre to the foot of the set — second couple balance, down the centre to the foot of the set — four right and left at the foot — both couples up the centre, first couple down the outside and remain at the foot.

OLD ZIP COON.

First couple down the outside and back up the centre (second couple down the centre and back up the outside at the same time) — first couple down the centre and back up the outside (second couple down the outside and back up the centre at the same time) first and second couples down the centre together, back (first couple cast off) right and left four.

VIRGINIA REEL.

Six couples in a set.

First lady down the centre half way, (foot gentleman up at the same time to meet the lady) balance there and return to places — first gentleman and foot lady the same — first lady and foot gentleman meet and swing with the left hand and back to places — first gentleman and foot lady the same — first lady and foot gentleman meet and swing with right hand and back to places — first gentleman and foot lady the same — first lady and foot gentleman meet and swing with both hands and back to places — first gentleman and foot lady the same — first couple give right hands and swing once and a half round — swing second with right hand, partner with left, third with right, partner with left — fourth with right, partner with left — fifth with right, partner with left — sixth with right, partner with left — up the centre with partner and swing — all lead round (ladies to the right, gentlemen to the left) — all up the centre, first couple down the centre to foot and stop.

CHASE THE LADY.

Second gentleman cross over and chase the first lady down the outside, back — first gentleman cross over and follow the second lady down the outside, back — first four down the centre, back cast off — half promenade, half right and left.

THE COQUETTE.

First lady balance to third gentleman, turn whom she pleases — first gentleman balance to third lady, and turn whom he pleases — first couple down the centre, back and cast off — right and left.

In Waltz time and Step.

Form in a circle round the room, two couples facing each other alternately all the way round. Partners all join hands forward and swing opposite gentleman or lady quarter round, forward with the same, swing partners quarter round — forward again with partner, swing with the opposite quarter round, forward with the opposite, swing partners to place — forward and back twice — waltz round opposite couple, face the next couple as it comes round.

RUSTIC REEL.

Each gentleman has two partners; form as for the Spanish Dance.

Each gentleman chassee with right hand lady, opposite and back —chassee out with the left hand lady opposite and back — all forward and back, pass through to the next couples.

MERRY MIDSUMMER.

Form as for Spanish Dance.

All balance, turn the opposite — join hands with partners and chassee by couples to the right and left (every other couple to the right) half right and left, there chassee by couples back to places, half right and left — all forward and back, all forward again and pass to next couple, (as in the Haymakers.)

HIGHLAND REEL.

Music : McDONALD'S REEL.

Form; a lady between two gentlemen facing three opposite; the same up and down the room. All forward and back, each lady executing the reel with her right hand partner, and then with her left hand partner to place — three hands round, and back again — all forward and back, forward again and pass through opposite and face next three.

HARVEST HOME.

First couples cross over. *Six couples in a set.*

First and foot couples balance to partners, first couple down the centre (foot couple up the outside at the same time) — same couples balance again, foot couple down the centre (first couple up the outside at the same time) — first four ladies chain (foot four right and left at the same time) swing four hands half round and back at the head and foot of the set (at the same time) the same cross right hands half round, left hands back — first two couples half promenade, first couple down the centre to foot and step

Form as for the Spanish Dance.

All balance, swing four hands round to place — half promenade, half right and left — ladies chain — all forward and back, forward and pass on to the next couple (one couple raises their hands while the other stoops and passes through.)

FLOWER GIRL'S DANCE.

Form as for the Spanish Dance.

All chassee to the right, half balance — chassee back swing four half round — swing four half round and back — half promenade, half right and left — forward and back all, forward and pass to next couple (as in the Haymakers.)

SOLDIER'S JOY.

Form as for Spanish Dance.

All forward and back, swing the opposite — all balance to partners, and turn — ladies chain — forward and back, forward again and pass to next couple (as in the Haymakers.)

CIRCASSIAN CIRCLE.

Form as for Spanish Dance.

All balance, swing four hands — ladies chain — balance and turn partners — right and left — all forward and back, forward again and pass to next couple (as in the Haymakers.)

TEMPEST.

Form in two lines of six or eight couples on a side.

First two couples down the centre (one couple from each line) four abreast, couples part at the foot and up abreast and each turn around opposite the next couple that was below them on starting — four on each side right and left — ladies chain with the same couple — balance, four hands round (on each side) same four down the centre, &c.

DOWN EAST BREAKDOWN.

Form as for Spanish Dance, except two couples face each other up and down the room.

Eight hands round, all right and left — ladies chain — all forward and back, forward again and pass on to next couples (every other couple raise their hands while the others stoop and pass through) (turn around at each end of the set.)

This Dance is begun by a Single Person (Gentleman or Lady) who taking a Cushion in their hands, dances round the room, and at the end of the tune, they stop and sing—

"This Dance it will no farther go."

Musician — "I pray, good Sir, why say you so?

Gent.— "Because Joan Sanderson will not come to!"

Musician —"She must come to, and she shall come to, and she must come whether she will or no."

Then the Gent lays down the Cushion before a Lady, on which she kneels and he kisses her, singing—

"Welcome! Joan Sanderson! Welcome!"

Then she rises, takes up the Cushion, and both Dance, singing—

"Prinkum Prankum is a fine dance,
"And shall we go Dance it once again, once again,
"And once again, and shall we go Dance it once again."

Then making a stop, the Lady sings as before—

"This Dance it will no further go."

Musician — "I pray you, Madam," &c.

Lady — "Because John Sanderson," &c.

Musician — "He must come to, and he shall, &c.

And so she lays the Cushion before a Gent, who kneeling upon it, salutes her, she singing —

"Welcome! John Sanderson! Welcome!"

Then he taking up the Cushion, they take hands and Dance round, singing as before, and thus they do until the whole Company is taken into the Ring. Then the Cushion is laid before the first Gent; the Lady singing —

"This Dance," &c.

As before; only instead of "come to," they sing "go fro;" and instead of "*Welcome! John Sanderson,*" &c., they sing — Farewell! John Sanderson; Farewell! Farewell!" *and so they go out, one by one, as they came in.

THE NEW CUSHION DANCE.

Before this Dance commences, the Company should be all seated round the room, then the Dance is begun by a single Gentleman; it may be by either Lady or Gentleman. If a Gentleman, he takes the Cushion in his hand, or throws it over his shoulder, and dances round the room to the Music, stops at any Lady he pleases, and lays the Cushion at her Feet, the Music ceases; at the same time the *Gentleman* says to the *Musician*,

* The Lady is kissed by all the Gentlemen in the ring at her coming in and going out; likewise the Gentlemen by all the Ladies.

* "This Dance will no further go?"
Musician — "Why, Sir, say you so?"
Gentleman — "Because the Lady wont come to."
Musician — "She must and shall come to."

The same words are used by the Lady, where she says it before the *Gentleman*, with only this alteration, that instead of *Lady* she says —

"The *Gentleman* wont come to."

The *Lady* must kneel down, and the *Gentleman* salutes her.

They rise, and then the *Lady* takes the Cushion, dances round, leading the *Gentleman* with her left hand; sometimes they lightly take hold of each others dresses: she then, in the same manner, lays it before a selected *Gentleman*, who kneels down and kisses her. Then the second *Gentleman* takes the Cushion as before, and lays it at the feet of another *Lady*, and so on alternately to every *Lady* and *Gentleman*, till they are all joined in the dance; who then join hands, make a ring, and dance round once, then stand still, while the *Gentleman* (or *Lady* as it may be) that begun the Dance, takes the Cushion as before, lays it at the feet of any Lady he pleases and salutes her; then raising up the *Lady*, bows to her and leaves the circle, the *Lady* saying, —

"Farewell! Sir."

The *Lady* then takes the Cushion, they all hands round again, and all stop for the *Lady* to select a *Gentleman* to lay the Cushion to, who kneels, salutes her, the Gentleman raises her up, she courtesys and retires, the *Gentleman* saying —

"Farewell, *Madam*, or *Miss*."

And so on till they are all gone out of the circle one by one as they came in.

RURAL FELICITY.

First couple balance, lady down the centre, (gentleman outside down at the same time,) balance at the foot of the set — lady up the outside (gentleman up the centre at the same time,) cast off one couple — first and second ladies and first and second gentlemen down the outside to the foot, two gentlemen pass their right arms around their partners waist and stoop their heads while all the other couples join and raise their hands and the two first couple gallopade up the centre to places — first two couples right and left.

* It is sometimes danced with only saying "She wont come to," leaving out the words "This Dance will no further go."

The first lady and foot gentleman forward in the centre meet and courtesy and bow — first gentleman and foot lady the same — first lady and foot gentleman forward and swing with right hands — first gentleman and foot lady the same — first lady and foot gentleman forword and swing with left hands — first gentleman and foot lady the same — first lady and foot forward swing with both hands — first gentleman and foot lady the same.

First lady and foot gentleman forward and allemande around each other — first gentleman and foot lady the same.

First couple swing each other with right hands, first lady swings second gentleman with left hand (first gentleman swings second lady with left hand at the same time,) first couple swing each other with right hands again, third lady and gentleman with left hands — partners with right and so on until you reach the foot of the set — the gentleman passes his arm around his partners waist (lower their heads) all the other couples join their hands raised, and first couple promenade up followed by the other couples — down the outside to places — first couple will now be at the foot — the first couple cross their hands and gallopade up and down the centre.

SAILORS HORNPIPE.

Music, Durangs Hornpipe, Danced by a single Person.

Double shuffle and gliding step round — heel and toe back, finish with back shuffle — double shuffle and gliding step around — side shuffle right and left, finishing with beats — repeat first change — pigeon wing going round — repeat first change — rocking step forward on the toes — repeat first change — wave step down — repeat first change — changes back, finish with back shuffle and beats — repeat first change — wave step down — repeat &c — heel and toe shuffle obliquely back — repeat &c — whirligig, with beats down — repeat &c — sis-sone and entre-chats back — repeat &c — running forward on the heels — repeat &c — double scotch step, with a heel brand in place — repeat &c — single scotch step, back — repeat &c — parried toes round, on toes *in* and *out* — repeat &c — cooper shuffle right and left back — repeat &c — grasshopper step down — repeat &c — beat on the toes back — repeat &c — Jockey crotch step down — repeat &c — traverse step round, with hornpipe gliding step, bow and finish.

* *This is called the finishing dance in England, where it is a universal favorite; is usually danced as a finale to a ball.*

Old Bachelor's Hornpipe.

First four balance and swing half round — balance again, and swing to places — first couple down the centre, up and cast off — right and left four.

CHEVEY CHACE.

First lady down the outside followed by second gentleman, (at the same time,) first gentleman down the gentleman's side followed by second lady, join hands and up the centre — balance four and swing to places — first couple down the centre, back and cast off — right and left.

FANCY POLKA STEP.

The Dances on page 94 *are taken from an English work on Dancing published in London in* 1816.

SHUFFLE AND CUT.

An Irish Dance.

Set and hands quite round with second couple — set and back again — promenade three couples — swing with right hands round second couple — then with left — set 3 across, set 3 in your places — whole figure contrary corners — hands 6 round and back again.

RAKES OF KILKINNEY.

An Irish Dance.

Cast off 2 couples and back again — set and change places with second couple, set and back again — lead down the middle up again and allemande — set contrary corners.

PARISOT HORNPIPE.

English.

The 3 ladies lead round the 3 gentlemen — the 3 gentlemen lead round the 3 ladies — lead down the middle up again allemande — set 3 across and set 3 in your places.

OFF SHE GOES.

English.

Hey contrary sides — hey on your own sides — lead down the middle up again, half poussette with top couple — and the double triangle.

JOAN'S PLACKETT.

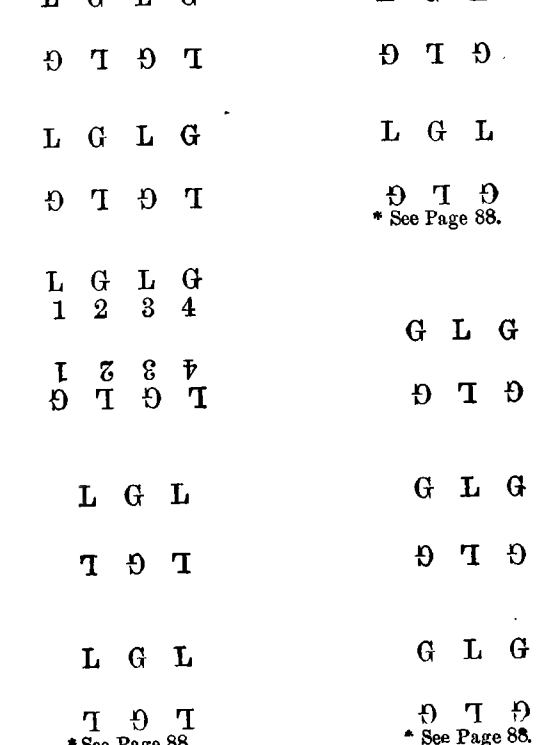
Swing with right hands second couple, then with left — lead through top couple, turn your partner — set contrary corners — half ponssette with the top couple, and hands four round with the bottom Couple.

CURLEY LOCKS.

Hey on your own sides — swing with right hands round the second couple — allemande — set contrary corners — pass round bottom couple — half poussette with top couple.

All join hands forward and back, chassee by couples — all forward and back, all chassee by couples — couples 2 and 3 cross right hands half round, left hands back — (couples 1 and 4 at the same time) (each separately) join right hands swing half round left hands back (couples 2 and 3 four hand half round and back — (couples 1 and 4 at the same time) each give hands half round and back — all forward and back, forward and pass through to next couples.

FORM FOR THE TOM PETE DANCE.



HOHNSTOCKS POLKA.

First two couples balance, half right and left—balance again, half right and left — first couple polka down the centre back and cast off — right and left four.

SULTAN POLKA.

First lady followed by first gentleman (with arms akimbo) polka down the centre and up the outside to place — first gentleman down the centre followed by first lady, up the outside to place — first couple down the centre, back and cast off — right and left.

JENNY LIND POLKA.

First two couples balance and turn — two couples polka down the centre, first couple up outside ladies side (second couple at same time up outside on gentlemens side) — cross right hands half round, left hands back — half promenade — half right and left to place.

BADEN-BADEN POLKA.

First couples down the outside, back — down the centre, back and cast off one couple — first and second couple polka around each other — right and left.

GERMAN POLKA.

First couples give right hands across, left hands back — two couples down the centre first couple up outside on ladies side (second couple on gentlemen's side at same time) four swing half round, polka to place — half promenade, half right and left to places.

COLOGNE POLKA.

First and second ladies join hands and polka across and back, (gentleman single on the outside at the same time), first and second gentleman join hands and polka across and back (ladies on the outside at the same time), first couple polka down the centre and back — first two couples polka quite round each other to places.

Either or all of the above can end with "all Polk around the Hall."

CINDERELLA WALTZ.

Form as for common Contra dance.

First lady and second gentleman balance and turn — first gentleman and second lady balance and turn — two couples waltz down the centre and back — right and left four.

SPANISH WALTZ.

First couple down the outside join hands at the foot of the set, and waltz up to place, the second couple down the outside, and up the centre to place — first couple down the centre and back, cast off one couple — right and left four.

AURORA WALTZ.

First couple balance, cross over and go down outside below two couples — first couple balance again and waltz up to place — down the centre, back and cast off — Swing six.

PRIMA DONNA WALTZ.

First couple join hands and waltz down the outside (second couple waltz down the centre at the same time), — first couple up the centre, (second up the outside at the same time), first two couples balance, half right and left — balance half right to place.

NARRAGANSETT WALTZ.

First couple join right hands and swing once and a half round, join hands with second couple — balance four in a line, swing opposite with left hand — balance again swing with right hand — four waltz.

BOHEMIAN WALTZ.

First and second ladies join hands and waltz across and back, (gentleman single on the outside at the same time), first and second gentleman join hands and waltz across and back (ladies on the outside at the same time), first couple waltz down the centre and back — first two couples waltz quite round each other to places.

Either or all of the above can end with "all Waltz" or all Polka round the Hall.

"Tasting of Flora and the country green,
Dance and provençal song and sun-burnt mirth."—KEATS.

Those holiday festivals which so gracefully diversified the lives of our forefathers, have little vestige amongst us to day. It is a pity that the pastime and sports which accompanied them so rude, robust and boisterous, yet so gay and joyous, should have been disused with the cast-off fashions of a bye-gone age. If "merrie England of the olden time" had more of sterling uncompromising virtue than the sedentary England of to-day—if her sons were men of stalwart limb—of vigorous frame and ruddy healthfulness, it was doubtless owing in no slight degree to their more frequent and unrestrained intercourse with nature—their jocund gambolings under the open sky. A return to these would conduce to the general health at least, and might do much to rectify our morals and sweeten our tempers.

The May-Day Festival is perhaps one of the most charming of these ancient seasons of mirthfulness, and perhaps the most universal. It seems to have originated in the heathen worship of Flora, and remnants of it exist in most European nations at the present day. It seems, however, to have been more zealously followed and maintained in England than elsewhere, and is still kept up in several of the Northern countries. Irving, in his account of Newstead Abbey, expresses the delight he felt at beholding the remains of the May-Day festivities performed within the limits of Sherwood Forest, so famed once for this observance. Who does not wish that this beautiful custom were renewed amongst us. The holiday, however, must needs be deferred to a more genial period of the year. The season in England is a month at least in advance of the season here, and by the change of style in England, in 1756, nearly a fortnight was struck from the calendar, and the first day of May fell on what was before the twenty-first of April. In this country the first of June would better conform with the season of May-Day as formerly observed in England. On the first of May in this country it is usually cold, the ground is moist and totally unfit to be used for the festival, and there are very few and inferior flowers in bloom: while the ground is commonly settled by the first of June, the air is soft and the fields are covered with flowers and verdure.

When the Festival was in its prime, all the young men and maidens of the country round were wont to rise at midnight and hie them to the woods, and returning before the sun was up, laden and bedecked with flowers, evergreen, and boughs, festooned their persons with the spoil. After sun rise they join the procession led by Jack O' the Green, who was fantastically arrayed with flowers and ribbons, and bearing a rod covered with flowers and streamers of every hue, and

furnished near the top with hoops twined with flowers and evergreen, and crossing each other vertically. After this personification came the Morris Dancers, six maids and as many swains linked hand in hand and fancifully arrayed in ribbons of red and blue, with bells on their ankles and literally covered with flowers. Then came the May-Pole Dancers with hands joined, two and two. After these walked the tall and graceful maid Marion, escorted by Friar Tuck, she decorated gaily from head to foot with flowers, and he grotesquely attired in a monkish habit, and like the rest, bedecked with flowers. Then followed six pairs of Morris Dancers again, and immediately after them marched the master of ceremonies, Robin Hood, and by his side the Queen of May — the fairest maiden of the country side — as yet uncrowned, but attended by six young maids all dressed in white and covered with garlands. Then again came the rest of the May-Pole Dancers, who closed the procession, which was preceded by a band of music. After marching through the principal streets in the village, they gathered at the May-Pole, and spent the remainder of the day in dancing and various games around it — a scene, perhaps, in the mind of Milton when he wrote,

> "When the merry bells rung round,
> And the jocund rebucks sound,
> To many a youth and many a maid
> Dancing in the checkered shade;
> Young and old come out to play,
> On a sunshine holiday,
> Till the livelong daylight fail."

The May-Pole, from twelve to sixty feet in height, is bestudded with pins to the top, which are hung with garlands and streamers. On the North West side of a ring formed by a rope stretched around about twenty feet from the base of the pole, they now proceed to crown the May-Queen, who is seated on a throne raised on a platform, on each side of which, seated on stools, are her pages and attendants. Then begins the May-Queen's reign. She awards the prizes to the most graceful dancers and to those who excell in the other games, and has absolute power to reward or punish whomsoever she pleases. The May-Queen may also, if she choose, resign her throne for a time to Maid Marion, and take part in the dance. The Master of the Ceremonies, Robin Hood, calls the changes, to suit his fancy, and we subjoin some of those most in favor.

The dancers will stand in a circle around the May-Pole with hands joined, all around to the right (3 times), around to the left (3 times), disjoin hands and form in a circle singly around to the right (3 times), the same to the left (3 times), the couples will join hands and promenade in couples (in a circle), around to the right (3 times),

around to the left (3 times), the ladies will join hands in a circle, gentlemen join hands at the same time outside, gentlemen around to the right (3 times), ladies around to the left at the same time,(3 times) the ladies will face around and balance to partners ; swing to place as first formed ; all around to the right once, around to the left the same ; grand right and left quite round ; (form in couples in a circle, two couples facing each other, all round), all right and left, all ladies chain ; cross right hands round, left hands back ; balance and turn partners ; all forward and back, forward again and disjoin hands and pass through to the next couple — repeat until you come to place.

(Form in two circles, gentlemen on the outside, ladies on the inside facing each other), the first couple (Robin Hood and the Queen of May) with the gentlemen, right arm passed around his partner's waist and his left hands joined with partners right, bow their heads (the other couples raising their hands joined at the same time) will pass quite round to place ; the other couples will follow in same manner (form in couples in two circles, inside circle with backs to the May-Pole, other circles facing them) right and left all , ladies chain ; balance and turn ; forward and back, chassee by couples to the right and cross in opposite, the next couple repeat the figure until you come to place ; all balance and swing to place in a circle in couples ; after marching three times around to the right and the same to the left, march to the tables set for breakfast, which is usually in a tent or grove near by.

After breakfast forming again, and after marching about in the vicinity, repair to the May-Pole and repeat the dances ; such persons as may not wish to take part in the dance, will be engaged in other games, such as base ball, crickett, quaits, running, and leaping. After amusing themselves in the various sports and games until twelve o'clock, the Queen of May proceeds to award the prizes to those that excel in dancing and the other games in her dominions. The dancing and other sports are sometimes kept up until evening, and sometimes the evening is encroached on. Persons that are engaged in the exercises of the day should avoid all rowdyism, and should remember that the true lady and the true gentleman will ever by their conduct be known in whatever position they may be placed ; they can be gay without being rude, and can be witty without being vulgar ; and can be lively and joyous without being rough and unmannerly.

THE FRENCH FANCY COTILLONS.

Having described all the quadrilles or cotillons that are danced at the present time, it remains for me to speak of the French cotillon, that, from the numerous elements of which it is composed, may be considered as the abstract of all the principal dances already detailed. The important place held by it in ball-rooms in France is well known. We are all aware of the variety and animation it throws over the conclusion of balls, which can hardly be considered complete if they have not a cotillon for the epilogue, that always ends too soon to please the dancers. The pupil should devote particular attention to the description of the cotillon, that is looked upon as the groundwork of the dances of high life, and in regard to which it is well to have, once for all, a clear understanding.

To form a cotillon it is necessary to be seated around the room in a semi-circle, or circle, according to the number of dancers, being careful to keep close to the walls, so as to leave in the middle of the room the greatest space possible.

The dancers are arranged in couples, the gentleman always having the lady on his right, and without leaving an interval between the seats.

The gentleman, who rises first assumes the title of the *conductor*; the place, which he occupies with his lady, represents what is called *the head of the cotillon.*

The cotillon may consist of the waltz alone, the polka, or the mazurka. It often happens that the three are mingled, and that the dancers pass from one to the other for the sake of variety.

When the beginning is made with the waltz, the conducting couple set out first, and make the round of the room, followed by the others, who successively return to their places. The first couple rise again, and execute a figure according to their fancy, which the other couples must do one after the other to the extremity of the circle.

The fate of a cotillon is in a great measure in the hands of the conductor. Upon him more particularly depend the more or less animation and fire that prevail in the whole. It is he who gives the signal to the orchestra to begin, and warns the musicians when it is requisite to change the air in the cotillons blended with the waltz and polka. The orchestra should play on through the whole cotillon without ever stopping till it has been so ordered by the conductor.

For a cotillon to have order and movement, it is essential that all the couples should implicitly recognize the authority of the conductor. If all wish to interfere with the conducting after their own fashion, if the figures are not determined by a single individual, every thing soon becomes languid and disordered; there is no longer unity nor connexion. It is desirable that this discipline of the cotillon, so well

observed in Germany, should be perfectly established elsewhere, when it would soon be found how much the regularity of figures contributes to the pleasure of the whole assembly.

It is the duty of the conductor never to lose sighs of the other couples, and by clapping his hands to warn the tardy, or those who, by prolonging the waltz, would occupy the ground too long.

I need not remind those, who are likely to read this work, that the office of the *conductor*, however strict in appearance, requires in its details both tact and moderation, and that it would be out of place for him to attempt directing the cotillon with the least degree of pretension. For the rest it may be imagined, that with dancers accustomed to the cotillon, the part of the conductor is much simplified, and is confined rather to indicating than directing. To lighten yet more, if possible, the duties of the conductor, and to spare the memory of those who cannot always, in the bustle of the ball-room, recollect a new figure, above all when it is not pointed out by a fixed term, I have collected all the figures that can enter into the composition of a cotillon. For each of them I have chosen the shortest and simplest name, so that the conductor has only to call out the title of a figure with loud voice, for the other couples to know at once what they have to do. This indication will be particularly useful to extemporizing mazurkists, and can alone assure their success. I have been careful also to mark, between parenthesis, at the head of the figures those which may apply indifferently to the waltz, the polka, and the mazurka, and those which belong especially to one or two of those dances.

Without having attempted to fix a precise order in this nomenclature, I have yet pointed out in the first place, the most usual and simple figures, and which in the development of the cotillon, should necessarily precede the more complicated, and of a nature to excite the animation of the dancers.

FIGURES OF THE FRENCH FANCY COTILLONS.

1.

The excursion — La Course. (*Waltz, polka, or mazurka step.*)

The first couple commence with a waltz or promenade. The gentleman quits his partner, whether after the waltz or after the promenade, and chooses two other ladies from the circle; his lady on her part chooses two other gentlemen. They place themselves opposite to each other at a certain distance, and then commence the waltz or the promenade, each gentleman with the lady that happens to be opposite to him. This movement is made by one, two, or three couples, according to the size of the ball-room.

2.

The Rounds of three — Les Rounds a trois. (*Waltz, polka, or mazurka step.*)

The first couple sets out, as in the *Course*, with a waltz or promenade. The gentleman takes two ladies, and the lady two gentlemen. Consequently they form two rounds composed of three persons, who face each other. The two rounds turn very rapidly. At a signal given, the gentleman passes under the arms of the two ladies, with whom he has just turned, and springs towards his own lady, who on her part has been turning with the two gentlemen, and the latter then rejoin their own ladies, and having faced them, reconduct them to their places either in waltzing or polking.

When this figure is executed for the mazurka, the gentleman who holds the two ladies, makes the lady on his left hand pass under his right arm and under that of the other lady, which give the appearance of a barrier to be raised. He makes a promenade with the lady whom he retains. The lady of the other round, in like manner, makes the gentleman on her right pass under her arm, and promenades with the other gentleman. The gentleman and the lady who have been excluded from the round, rejoin each other and make a promenade together.

3.

The Chairs — Les Chaires. (*Waltz, polka, or mazurka step.*)

The conductor sets out and makes his partner sit down in a chair placed in the centre of the room. He then takes two gentlemen and presents them to the lady, who must choose one of them. He then makes the rejected gentleman sit down, and presents two ladies to him that he may select one. The first gentleman retains the rejected lady, and conducts her to her place in dancing or waltzing. This figure may be performed by one, two, three, or four couples.

4.

The Flowers — Les Fleurs. (*Waltz, polka, or mazurka step.*)

The conductor selects two ladies, and invites them in a low tone to name a flower. He presents the two ladies to another gentleman, and names to him the two flowers, that he may choose one of them. The second gentleman waltzes with the lady represented by the flower he has named, and the conductor waltzes with the other lady. The partner of the first gentleman executes the same figure with the two gentlemen she has chosen. The *Fleurs* may be performed by one, two, or three couples.

5.

La Course Assise. (*Waltz, polka, or mazurka step.*)

Two chairs are placed back to back in the middle of the room. The first couple set out either with the waltz er the mazurka. The gentleman and his partner then take the one a lady, and the other a gentleman, whom they place in the chairs. The gentleman then seeks two other ladies, whom he takes by either hand, and places himself opposite the lady he has seated ; his partner does the same with two gentleman. At a signal given each takes the person opposite — that is to say, the conductor takes the first lady whom he seated, and his partner takes the corresponding gentleman ; the two other ladies, chosen in the second place, take in like manner for the waltz or the promenade the gentlemen placed before them ; each, after having made the round of the room returns to his place. This figure may be executed by two couples, placing four chairs instead of two.

6.

The Columns — Les Colonnes. (*Waltz, polka, or mazurka step.*)

The conductor sets out, promenading or waltzing, and leaves his lady in the middle of the room. He takes a gentleman, whom he places back to back with his partner ; he takes another lady, whom he places opposite to the gentleman just chosen, and so on for the rest, till he has formed a column of four or five couples that he takes care to terminate with a lady. At the signal given by clapping his hands, every one turns round and dances with his opposite to his place. A double column may be formed by two couples setting out at the time.

7.

The Cushion — Le Coussin. (*Waltz, polka, or mazurka step.*)

The first gentleman sets out, holding a cushion in his left hand. He makes the round of the room with his partner, and leaves the cushion to his partner, which she must present to several gentlemen, inviting them to kneel upon it. The lady should draw back quickly from the gentleman that she means to mock, and let it fall before the one that she intends to choose.

8.

The Cardes — Les Cartes. (*Waltz, polka, or mazurka step.*)

The first gentleman presents to four ladies, the four queens of a pack of cards, while his partner presents the four kiugs to as many

gentlemen, who rise, and seek the ladies of their colours. The king of hearts waltzes with the queen, the king of spades with the queen of spades, &c.

9.

The Pyramid — La Pyramide. (*Waltz, polka, or mazurka step.*)

Three couples set out together, dancing or waltzing. Every gentleman seeks another gentleman, and every lady another lady. The six ladies form three unequal ranks. One lady alone forms the first rank, and represents the top of the pyramid; two compose the second rank, and three the third. The gentlemen take each other by the hand and compose a chain. The conductor leads the other gentlemen and passes, running, behind the three last ladies. He enters the last rank, then the second, causing the chain of gentlemen he conducts to wind about the ladies. When he comes in front of the lady placed at the top of the pyramid, he clasps his hands, and leads off either in waltz or promenade the lady opposite to him. The other gentleman in like manner waltz or dance with their opposites. This figure may be executed by five couples, by forming a fourth rank of ladies.

10.

The Deceiver — La Trampeus. (*Waltz, polka, or mazurka step.*)

Two or three couples set out waltzing or promenading. Every gentleman chooses a gentleman, and every lady chooses a lady. The conductor alone chooses two gentlemen. The gentlemen form a line, and place themselves back to back with the ladies, who form a parallel line. The conductor remains without the ranks, and places himself in front of the ladies' line. He clasps his hands and chooses a lady, at which signal all the gentlemen turn round, and take for the dance or waltz the ladies who happen to be behind them. The gentleman, who finds himself without a partner in consequence of the conductor's choice, returns to his place, unless he can find a compassionate lady in the circle who will consent to waltz or promenade with him.

11.

The Serpent — La Serpent. (*Waltz, polka, or mazurka step.*)

The first couple sets out waltzing or promenading. The gentleman leaves his partner in one of the corners of the room, her face turned towards the wall, and then goes to choose three or four ladies whom he places behind his own, leaving a certain distance between each of them. He then chooses as many gentlemen, himself included, as there are ladies. He forms a chain with the gentlemen he has chosen, and

after having rapidly promenaded this chain, he passes behind the last lady, then between each one, 'till he has regained his own. He then claps his hands, and every gentleman dances or waltzes with his opposite. This figure, which has a great analogy to the *Pyramid*, should be chosen by preference in all rooms of small extent. Two or three colmums may be formed by several couples starting at the same time.

12.

The Broken Round — La Rond Brise. (*Waltz, polka, or mazurka step.*)

The first couple sets off, waltzing or promenading. The gentleman leaves his partner in the middle of the room and chooses two other gentlemen, who form with him *three hands round* about the lady. The gentlemen turn very quickly to the left. At a signal given the lady chooses a gentleman for the dance or waltz, and the two other gentlemen return to their places. When this figure is done amongst intimate friends and has been intended for the waltz or polka, the two discarded gentlemen waltz together about the circle.

13.

The Handkerchief—Le Monchore. (*Waltz, polka, or mazurka step.*)

The first couple sets out. After the waltz or promenade, the lady makes a knot in one of the four corners of a handkerchief, which she presents to four gentlemen. He who hits upon the knot waltzes or dances with her to her place.

14.

The Change of Ladies — Le Changement des Dames. (*Waltz, polka, or mazurka step.*)

Two couples set out with the waltz or promenade. After having made sundry circuits, they ought to approach each other, the gentleman changing the ladies without losing the step or the time. After having danced with each other's lady, each takes back his own and regains his place.

15.

The Hat — Le Chapeau. (*Waltz, polka, or mazurka step.*)

The first couple sets off, when the gentleman leaves the lady in the middle of the room, and delivers to her a hat. All the gentlemen come and form a circle about the lady, with their backs turned to her, and going very quickly to the left. The lady places the hat on the

head of one of the gentlemen, with whom she makes a tour de valse or a promenade. The other gentlemen return to their places.

16.

The Shawl — L'Echarpe. (*Waltz, polka, or mazurka step.*)

This figure is the fellow to that of the *Hat.* A gentleman, with a scarf in his hands, keeps in the middle of a circle formed by the ladies about him, and must fling the shawl on the shoulders of the one, with whom he choses to dance or waltz. Every gentleman should go to rejoin his lady, and reconduct her to her place.

17.

The Ladies Seated — Les Dames Assisses. (*Waltz, polka, or mazurka step.*)

Two chairs are placed back to back in the middle of the room. The two first couples begin with the waltz or promenade. The two gentlemen seat the ladies, and then choose two others, with whom they make the tour of the circle, after which they again take their partners to reconduct them to their places in waltzing or dancing. While the two ladies, they have just quitted, sit down in their turn, the two gentlemen execute the same figure, and so on for the rest. When all the gentlemen have gone through the figure there remain upon their seats two ladies, whom their partners come to liberate. This figure may be executed by three or four couples, by placing as many chairs in the middle of the circle.

18.

The Glass of Champagne — Le Verre de Vin de Champagne. (*Waltz, polka, or mazurka step.*)

Three chairs are placed in a line, the two outer chairs being turned another way from that in the middle. The first couple sets off; the gentleman seats his lady in the middle chair, gives her a glass of champagne, and goes for two other gentlemen, whom he places on the other chairs. The lady gives the champagne to one of the gentlemen to drink, and regains her place with the other, either in dancing or in waltzing.

19.

The Rejected Couples — Les Couples Refuses. (*Waltz, polka, or mazurka step.*)

The first couple sets off. The first gentleman kneels on one knee in the middle of the room. His partner chooses from the circle

several couples, which she presents to him, and which she refuses successively. The couples form in a row behind the gentleman on his knee, who ends by chosing a lady, with whom he waltzes or promenades, and then brings back to her partner, who remains in front of the row, and receiving his own lady reconducts her to her place. The first gentleman reconducts each lady in dancing and waltzing and when all the couples have disappeared he again finds his own lady, who had sought refuge behind the column, whom he reconducts in her turn.

20.

The Nosegays — Les Boquets. (*Waltz, polka, or mazurka step.*)

Several nosegays are laid upon a table. The first couple sets off. The gentleman and his lady, each take a nosegay, which they present, the gentleman to a lady, and the lady to a gentleman, to make a tour de valse or a promenade. This figure is repeated by all the couples.

21.

The Presentation of Ladies — Les Dames Presentes. (*Waltz, polka, or mazurka step.*)

The first couple sets off. The gentleman kneels in the middle of the room ; his partner chooses from the circle several ladies, whom she presents to him, and whom he invites to place themselves behind him in a row till he has taken one to dance or waltz with. This figure, which has great analogy to that of the *Rejected Couples* (fig. 19), is better suited to rooms of small size.

22.

The Moving Cushion — Le Coussin Mobile. (*Waltz, polka, or mazurka step.*)

The first couple sets off. The first gentleman seats his lady, and places at her feet a small cushion, before which he successively leads several gentlemen, whom he has taken from the circle, inviting every one to kneel upon the cushion, which the lady, in case of refusal, quickly draws back. The rejected gentlemen place themselves in a line behind the chair of the lady, who indicates her choice by leaving the cushion immovable before the gentleman, with whom she chooses to waltz or dance. The ladies of the rejected gentlemen come to deliver them, and make a tour de valse or a promenade back to their places.

23.

The Ladies Mocked — Les Dames Trompees. (*Waltz, polka, or mazurka step.*)

The first couple sets off. The gentleman takes his lady by the hand, promenades about the circle, and approaches several ladies pretending to invite them to waltz or dance. The moment the lady rises to accept his offer, he turns away quickly to address himself to another, on whom he plays off the same game, till he at last really makes a choice. The lady of the conductor dances or waltzes with the partner of the lady who has been elected.

24.

The Magic Hat — Le Chapeau Magique. (*Waltz, polka, or mazurka step.*)

The first couple sets off. The gentleman gives to his partner a hat, which she presents to several ladies, requesting them to place something in it. She afterwards presents the hat to several gentlemen, who take out one of the deposits, and goes to seek the lady to whom it belongs to urge her to make a tour de valse or a promenade. This figure may be performed by several couples at the time.

25.

The Phalanx — La Phalange. (*Waltz, polka, or mazurka step.*)

The two first couple set off. Each gentleman chooses two ladies, and each lady two gentlemen. The first gentleman gives his right hand to the lady on his right, and his left hand to her on his left; the two ladies give each other their hands behind him so as to form the ancient figure known by the name of *the Graces*. The lady of the conductor takes the same position with the gentleman she has chosen; the groups range themselves one after another in the same manner, and keep so close as to form a phalanx, which sets out with the pas de polka, a waltz without turning, or a mazurka. At a given signal the gentlemen, who are between the two ladies, turn round with them, and each dances or waltzes with his opposite to his place. This figure may be executed by three or four couples.

26.

The Mysterious Cloth — Le Drap Mysterieux. (*Waltz, polka, or mazurka step.*)

The first couple set off. All the gentlemen of the cotillon range themselves behind the cloth, which two persons hold out displayed, so

as to form a sort of screen, and place above it the ends of their fingers, which the lady on the other side is to take, thus indicating her partner.

27.

The Gentlemen Mocked — Le Cavalier Trompe. (*Waltz, polka, or mazurka step.*)

The five or six first couples start together, and place themselves in ranks two and two. The first gentleman holds his lady by the right hand, and should not look at the couple placed behind him. His lady leaves him, and goes to choose a gentleman amongst the other couples. The gentleman and that lady separate, and advance tiptoe on either side of the column, in order to deceive the first gentleman at the head of it, and endeavour to rejoin each other to dance and waltz together. If the gentleman, who is on the watch, is lucky enough to catch hold of his partner, he reconducts her, in dancing or waltzing, and the gentleman, who follows, replaces him. In the contrary case, he must remain at his post till he can lay hold of a lady. The last remaining gentleman waltzes or dances with the first lady.

28.

The Double Cross — Le Croix Doublee. (*Waltz, polka, or mazurka step.*)

Four couples start together, and place themselves *en moulinet* (turnstyle fashion.) The gentlemen all give their left hands, and hold their ladies by the right. Each lady calls a gentleman, who comes and gives her his left hand; the new gentleman in turn call upon other ladies, who in like manner place themselves in rays, all the couples describe a tour in executing together the pas de valse, polka, or mazurka, then separate, and regain their place, by pairs.

29.

The Grand Round — Le Grand Rond. (*Waltz, polka, or mazurka step.*)

Four couples start together. Each gentleman chooses a gentleman, and each lady selects a lady. A grand round is formed, the gentlemen holding each other by the hand on the same side, and the ladies on the other. The commencement is made by turning to the left; then the conductor, who should hold his lady by the right hand, advances without quitting it, and cuts through the middle of the round, that is to say between the last lady and the last gentleman. He turns to the left with all the gentlemen, while his partner turns to the

right with all the ladies. The conductor and his lady having described a semi-circle reversed, meet again and dance or waltz together; the second gentleman takes the second lady, and so on with the rest, 'till the chain is exhausted. This figure may be performed with five, six, seven, eight couples, or even more if the space permits it

30.

The Twin Circles — Les Circles jumeau. (*Waltz, polka, or mazurka step.*)

Four couples start together. Each gentleman chooses a gentleman, and each lady a lady. The conductor places himself in the ladies' round, and his partner places herself in that of the gentlemen. The two rounds turn to the left with rapidity; at a given signal the conductor selects a lady to dance or waltz with; his partner does the same with a gentleman; during this time the gentlemen extend themselves in one line, and the ladies in another. The two lines advance towards each other, and every one dances with his opposite. This figure, as well as the preceding, may be executed by as many couples as please.

31.

The Deceitful Round — La Rond Trompense. (*Waltz, polka, or mazurka step*)

The first couple sets out. The conductor chooses three ladies, whom he places with his own at a certain distance from one another, and as if for the game of puss in the corner. He then selects four gentlemen, and forms with them a round which is intermingled with the square formed by the ladies. The five gentlemen ought to turn with great rapidity, and at a given signal turn round and take the lady that is behind them to dance or waltz with. There is necessarily one gentleman victimized, who is condemned to return alone to his place.

32.

The Convent-Porter — Le Portier du Convent. (*Waltz, polka, or mazurka step.*)

The first couple set out. The conductor selects from the circle several ladies, whom he leads, as well as his own partner, to an apartment adjoining the ball-room, and of which the door remains ajar. Each lady names in a low voice a gentleman, whom the conductor then calls upon aloud to come and make a *tour de valse*, or a promenade with the lady that has summoned him. The conductor takes care to reserve

one of the ladies for himself. This figure may also be executed by the lady conductress, who should then imprison the gentleman she chooses, and call the ladies pointed out by them.

33.

The Mysterious Hands — Les Mains Mysterieux. (*Waltz, polka, or mazurka step.*)

The first couple set out. The conductor imprisons in an adjoining apartment several ladies besides his own, as was explained in the preceding figure. Each lady passes a hand through the half-open door. The conductor leads forward as many gentlemen as he has chosen ladies, when they each take one of the hands, and dances or waltzes with the lady so elected. The conductor has also the right of seizing one of the mysterious hands.

34.

The Handkerchief Chase — La Chasse aux Mouchoirs. (*Waltz, polka, or mazurka step.*)

The three or four first couples start together. The gentlemen leave in the middle of the room their ladies, who should each have a handkerchief in her hand. The gentlemen of the cotillon form a circle about them, with their backs turned. The ladies toss their handkerchiefs into the air, and waltz or dance with such of the gentlemen as have the good luck to catch them.

35.

The Stormy Sea — a Mer Agitee. (*Waltz, polka, or mazurka step.*)

Two rows of chairs are placed with their backs to each other, as for the game, the name of which has served to designate this figure. The first couple sets out. The conductor, if he has placed twelve chairs in the middle of the room, selects six ladies, including his own, and seats them in every other chair. He then selects six gentlemen, with whom he forms a chain that he conducts. After having described a rapid course about the various parts of the room, and which he may prolong or vary at pleasure, he finishes by closing around the chairs in which the ladies are. When he seats himself, the other gentlemen should do the same, and each waltz or dance with the lady who is at his right. In this figure as in that of the *Deceitful Round*, one gentleman becomes a victim, and must be content to return alone to his place.

36.

Puss in the Corner — Les Quatre Coins. (*Waltz, polka, or mazurka step.*)

Four chairs are placed in the middle of the room at set intervals, to represent the four corners. The first gentleman after having made his partner dance a *tour de valse* or a promenade, seats her in one of the chairs and takes the three next ladies to occupy the three other chairs. He stands in the centre as for the game of puss in the corner. The ladies still sitting, execute the changes, that are no longer made by pacing, but by holding each other by the hand, for the exchange of seats. When the gentleman can possess himself of one of the chairs left vacant by any lady in the attempt to change places with her neighbour, he waltzes or dances with her whom he has just dethroned. Another gentleman then places himself in the centre of the circle, and another lady takes the vacant chair. When the last gentleman has taken the place of one of the four ladies, the partners of the three remaining should reconduct them to their places in waltzing or promenading.

37.

The Bower — Les Berceau. (*Waltz, polka, or mazurka step.*)

Four couples set out together, and form a general circle in the middle of the room. When the circle is formed, the ladies and gentlemen turn round, and find themselves back to back without letting go each others' hands. Four other couples then start, and make a circle about the first, but without turning round. In that position, and when they face each other, the gentlemen join hands above, and the ladies underneath. The former then raise their arms high enough to form a circular passage, that the ladies rapidly run through to the left without quitting each others' hands. At a given signal the gentlemen lower their arms at the same time to stop the ladies, who waltz or dance with the gentlemen before whom they find themselves. This figure may be executed by five, six, seven, eight or more couples.

38.

The pursuit — La Poursuite. (*Waltz, polka, or mazurka step.*

Three or four couples set out. Every gentleman of the cotillon has the right to go behind each couple and possess himself of the lady to dance or waltz with her. He should clap his hands to announce his intention of substituting himself for her partner. This figure continues till each gentleman has again got possession of his lady to conduct her to her place. To execute this figure with all the animation re-

quired, it is necessary that as fast as each gentleman possesses himself of a lady, another should replace him. The pursuit is one of the final figures of the cotillon.

39.

The Final Round — a Rond Final. (*Waltz, polka, or mazurka step.*)

All the persons of the cotillon form a general circle. The conductor separates himself with his lady from the circle, which should join again, and executes in the middle a waltz or a promenade. He stops at a given signal, and his partner quits the circle, while he chooses a lady, with whom he dances or waltzes within it. He then in his turn quits the circle, and the lady he had chosen, takes another gentleman, and so on for the rest. When there remain only two or three couples, a general waltz or promenade is executed. The *Final Round*, like the *Pursuit*, is generally performed at the end of the cotillons.

40.

The Endless Rounds — Les Ronds Infinis. (*Waltz, polka, or mazurka step.*)

All the persons of the cotillon form a general round, and begin by turning to the left. The conductor at a given signal quits the hand of his lady, who should be on his left, and continuing to turn in the same direction, enters the round in forming a *colimaçon*, while the last lady, whose hand he has quitted, turns to the right to envelope the other circles that go on diminishing. When they are quite close to each other, the conductor passes under the arm of one of the waltzers, and waltzeuses to get out of the circle, every one following him without letting go their hands. The conductor promenades at pleasure, and extends the line to reform the general round. All the other couples perform a general waltz or promenade. This figure, like the two preceding, is generally placed at the end of the cotillon.

41.

Le Moulinet. (*Waltz, polka, or mazurka step.*)

Three couples start together. After a promenade or a *tour de valse*, each gentleman chooses a lady, and each lady a gentleman. All the gentlemen place themselves in moulinet, giving the left hand to each other, and the right to the ladies, who themselves should hold them by the left. The first, third, and fourth gentlemen, waltz or polka in the intermediate space, while the other couples pace slowly. At a given signal, the waltzing or polking couple stop to allow the rest to dance or waltz. The conclusion is made by a general waltz or polka.

42

The Four Chairs — Les Quatres Chaires. (*Waltz, polka or mazurka step.*)

In the middle of the room are placed four chairs arranged in the same way as for *Puss in a corner*. Four couples set off, in waltzing or polking, and place themselves, each couple behind one of the four chairs. At a given signal each one waltzes or polks about the chair behind which it finds itself, and then passes to the next, and so on for the rest, always going to the right. This figure should be executed simultaneously to avoid clashing with each other. To finish, each couple regains its place in waltzing or polking.

FANCY FRENCH COTILLON.

As applied to Cotillons generally, in which are some of the new ones.

1st. *Chassé en avant et en arriere.*
Forward two and back.

2d. *Chassé de côté or chassé croisé, or chassé de chassé.*
Lady and gentleman cross each other sideways.

3d. *Traverser, demi-contre tems*
Lady aud gentlemen opposite exchange places.

4th. *Balancé.*
Partners set to each other.

5th. *Tour de deux mains.*
Turn your partner with both your hands.

6th. *Dos-à-dos.*
Back to back. The opposite lady and gentleman going around each other.

7th. *Chaîne anglaise.*
Right and left by top and bottom couple.

8th. *Demi-chaîne anglaise.*
Four opposite persons half right and left.

9th. *Chaîne anglaise double.*
Right and left, double.

10th. *Chaîne des dames.*
The lady's chain.

11th. *Demi-queue du chat.*
Four opposite persons half promenade.

12th. *Chassé huit.*
Chassé all eight across each partner.

13th. *Chassé sur les eôtés.*

14th. *En avant quatre et en arriere.*
The four opposite persons advance and retire.

15th. *Solo.*
A lady or gentleman set by themselves.

16th. *Le grand rond.*
All join and set in a circle, or move around.

17th. *Le Moulinet,*
Four dancers hands across. If the ladies' hands across and the gentlemen take their disengaged hands, it is called a cross, or grand star.

18th. *Pas de Allemande.*
The gentlémen turn the ladies under their arms.

19th. *Demi-tour a quatre.*
Four hands half round.

20th. *Chassé à droit et gauche.*
Move to the right and left.

21st. *Traverser.*
The two opposite persons change places.

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